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ABSTRACT

This practicum was designed to provide K-5 students with diverse cultural experiences through multicultural art education to develop cultural awareness. Community members, parents, museum docents, students, and staff pursued a year-long exploration into the diverse cultures of the world through the study, celebration, and sharing of heritages, traditions, customs, cultural arts, literature, music, games, dances, and interdisciplinary studies to facilitate an appreciation for the increased diversity in the world. Highlights were multicultural workshops, art festivals, and cultural performances by local artists. Interdisciplinary studies and multicultural arts instructional resource units were developed with an emphasis on learning through the arts. The study included working with teachers to integrate the arts into the existing curricula; providing art instruction to students, using a discipline-based art education (DBAE) format; and requisitioning multicultural materials and resources to promote learning about world cultures. Fundings through grants provided school residencies, enabling students to experience hands-on experiences with artists. Pre- and post-interviews, questionnaires, tests and assessments revealed an increase in students' abilities to discriminate, interpret, appreciate, and analyze differing styles and symbols within cultural contexts. Students demonstrated an increased knowledge about the role of arts within cultures, and how learning through the study of arts could provide an in-depth view into cultures of the world. Knowledge about others facilitated an understanding for diversity and broadened students' perceptions on the importance of mutual respect and acceptance in a multicultural world. (Author/LS)

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ED 405 239

Raising the Level of Cultural Awareness of K-5 Aged Students Through Multicultural Arts Education

by

Laurie A. Sears

Cluster 52A

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A Practicum II Report Presented to the
Ed.D. Program in Child and Youth Studies
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

NOVA UNIVERSITY

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PRACTICUM APPROVAL SHEET

This practicum took place as described.

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This practicum report was submitted by Laurie A. Sears under the direction of the adviser listed below. It was submitted to the Ed.D. Program in Child and Youth Studies and approved in partial fulfillment of the requirements for the degree of Doctor of Education at Nova University.

Approved:

May 10, 1995
Date of Final Approval of Report

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ABSTRACT

Raising the Level of Cultural Awareness of K-5 Aged Children Through Multicultural Arts Education. Sears, Laurie A., 1995: Practicum Report, Nova Southeastern University, Ed.D. Program in Early Childhood and Youth Studies. Art Education/ Multicultural Arts Education/Cultural Awareness/Appreciation/Primary Visual Arts Curriculum/Global Studies/Interdisciplinary Studies/Disciplined-Based Art Education/Historical/Cultural/Artifacts/Arts Learning.

This practicum was designed to provide K-5 students with diverse cultural experiences through multicultural arts education to develop cultural awareness. Community members, parents, museum docents, students, and staff pursued a year-long exploration into the diverse cultures of the world through the study, celebration, and sharing of heritages, traditions, customs, cultural arts, literature, music, games, dances, and interdisciplinary studies to facilitate an appreciation for the increased diversity in the world. Highlights were multicultural workshops, art festivals, and cultural performances by local artists.

Interdisciplinary studies and multicultural arts instructional resource units were developed for use with emphasis on learning through the arts. The writer worked with teachers to integrate the arts into existing curricula; provided art instruction to students, using a DBAE format; requisitioned multicultural materials and resources to promote learning about world cultures. Fundings through grants provided school residencies, enabling students to experience hands-on exploration with artists.

Pre- and post-interviews, questionnaires, tests and assessments revealed an increase in students' abilities to discriminate, interpret, appreciate, and analyze differing styles and symbols within cultural contexts. Students demonstrated an increased knowledge about the role of the arts within cultures, and how learning through the study of arts could provide an in-depth view into cultures of the world. Knowledge about others facilitated an understanding for diversity and broadened students' perceptions on the importance of mutual respect and acceptance in a multicultural world.

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CHAPTER I

INTRODUCTION

Description of the Community and Work Setting

The work setting is an elementary school located in a suburb of a major metropolitan city in the Southwestern United States. The location of the district is such that none of the district's schools are inner city or rural environments. The work setting is one of 30 schools in a large educationally progressive K-8 district. Each school is individually situated within a small community neighborhood and serves 850-1,000 students. Optimally, the district desires to keep schools under 650 students. To accommodate this, and a rapidly expanding community, future plans for school sites and buildings are a major priority.

Socioeconomically, the district ranges from low to upper middle class and the immediate school community, on the average, is in the middle to upper class range. Although the district population as a whole is approximately 40% minority, the work site has a 98% Caucasian makeup. There are minority students with the following heritages and backgrounds: Chinese, East Indian, Mid-Eastern, Native American, Afro-American, Hispanic, Filipino, and Korean. Although the district has an ethnically diverse makeup, the work site has fewer minority students than other schools within the boundaries.

The district is known for its progressive ideas and programs, as well as its highly trained and qualified staff. The support of and parental participation in school events and committees is high, and the school's existence is an integral part of the

community. Relationships between staff and community are open, and a cooperative partnership ensures public awareness of, and participation in, educational issues and decisions. The Parent/Teacher Leadership Committee provides opportunities for community input and shared decision making on issues concerning curriculum programs, textbooks, goals, focuses, community activities, and areas that surround the education of children.

The mission statement of the district states that it will provide experiences that facilitate the growth of each student so that he/she may lead a life now and in the future, that is personally satisfying, and may contribute to improve the society that sustains him/her. The characteristics of the quality learning environment include a caring, supportive atmosphere not only for the academic success of each student but also the individual's well-being and personal achievement.

The internally consistent referents guide the members of the educational staff as they design, implement, and evaluate instructional programs for children. The district subscribes to an outcome-based, continuous progress model for curriculum and instruction that focuses and organizes the district's efforts around the exit outcomes. The goals which are stated in the outcomes are sources from which all disciplines and curriculum development efforts are derived.

District staff are selected for the highest qualifications, and are trained professionally to deliver high quality services to students. Staff members are involved in shared decision making, collaborative work, site-based management and

professional growth activities. District employees are expected to maintain high standards of professional performance in role responsibilities.

School district goals and objectives that pertain to the writer's subject range from acquiring the skills necessary to promote continued, self-directed learning, demonstrating skills of creative and disciplined thinking along with problem-solving strategies, to appreciating and understanding cultural diversity, the arts, humanities, and current events. All parts of the curriculum and instructional programs are interrelated and important to the physical, emotional, social, aesthetic, creative, and cognitive development of the student.

The work site currently has 900 students, 55 classroom teachers, 12 instructional aides, two administrators, two preschool teachers, two music and two physical education teachers, and one of each of the following: media specialist, school psychologist, speech teacher, art specialist, health aide, nurse, gifted teacher, and teacher for the physically and mentally challenged. The outcome-based education is based on the philosophical premises that all children are capable of achieving excellence in learning the essentials of formal schooling, and that students leaving school possess skills and knowledge to have successful experiences in higher education and in the work place; success influences self-concept; self-concept influences learning and behavior; the instructional process can be adapted to improve learning; schools can maximize learning conditions for all students through clearly stated outcomes, high expectations, and authentic, continuous assessment of student learning.

Ninety-eight percent of all classroom teachers are Caucasian, with 98% of the support staff being Hispanic. The district has recently committed to hiring employees who represent the more ethnically diverse patterns of population present in the community and world.

Teacher education ranges from a bachelor's degree and entry-level experience to doctorate degrees with over 20 years experience. Teachers in grades K-3 are responsible for the delivery of art instruction and receive consultation from the art specialist. All course instruction is taught by the classroom teacher excluding physical education and music, which are implemented by specialists.

Writer's Role and Responsibilities

The writer has been a professional art educator in the public schools for 18 years and currently serves as the Art Specialist for two schools in the district, servicing a total of 800 students in fourth and fifth grades. Areas of expertise and experience include a comprehensive knowledge of sequenced and multidisciplined art instruction, curriculum and program development, cultural and global arts, museum education, and early childhood art and development. The writer has a B.A. in Art and Art Education, an M.Ed. with a specialization in Art Education and Fine Arts, and an Ed.D. in Child and Youth Studies with emphasis on School Management and Instructional Leadership.

The writer has diverse experience with multicultural arts education and has worked for two years as a cultural arts instructor and researcher to promote cultural

awareness for an eight-school district. Responsibilities included the researching, development, and writing of multicultural arts curricula for district teachers in eight target schools as well as the direct delivery of art instruction to K-6 students, emphasizing the unique forms of arts and crafts around the world. Training through in-service workshops on the integration of arts into the curriculum and the important roles of the arts within cultural contexts were highlighted.

The writer has been a presenter and/or speaker at state, local, and national conferences for the Arts and Creativity in Early Childhood Association, Arizona Art Education Association, and the National Art Education Association; workshop facilitator for museums, galleries, festivals and corporations. The major areas of concentration involved children's art workshops, creativity and artistic development in early childhood, and the development and implementation of assessment models for the visual arts. The writer has conducted studio workshops for children and adults in various states and organizations.

The writer has worked for 10 years in museum education summer programs emphasizing the teaching of world arts, and has taught graduate school courses in art education, drawing, fibers, and cultural arts. The writer has traveled extensively throughout the world studying and documenting the cultures and arts of a variety of people. Collections of slides, arts, crafts, and artifacts from around the world are used at the work site in art classes to emphasize global art forms, differing cultural contexts of art, attributes of style and aesthetics, and cultural awareness through the arts.

The writer's roles and responsibilities include the following: delivering art instruction to students in fourth and fifth grades, providing consultative services in art education to K-3 teachers, communicating about the art program to parents/community members and district administrators, providing in-service workshops for district art personnel and staff development, professional growth, supplementing K-5 classroom teachers with thematic and interdisciplinary units of study which incorporate art, serving on various school and district committees, working with the State Education Department on art assessment tools, providing graphic art work for programs, setting up school displays, conferencing with parents, orchestrating arts festivals, ordering supplies, and planning architectural ideas and suggestions for committees in the designing of new district art facilities.

The writer chose the entire student population, including the surrounding community, parents, staff members and building administration as the target population for the practicum. The writer was concerned about students at the work site not having many culturally diverse experiences or receiving information which could help encourage the awareness and appreciation of cultural contributions and cultural histories. Another area of concern at the work site which involved teachers was the fact that no cultural resources were available which could help in the facilitation of cultural awareness. The writer's cognizance of the increasing cultural diversity in the United States, the necessity for global and cultural sensitivity and appreciation, and the hope for harmony and peace among people, were the bases of the practicum. The study of the arts within cultural contexts can provide many

insights into unique lifestyles, differing values, aesthetics, and achievements of other groups, people and societies in the global world.

CHAPTER II

STUDY OF THE PROBLEM

Problem Description

The work site selected for the study had a population which consisted of 98% Caucasian students and 2% minority students. It was located within a large K-8 district which had approximately 30% of the total student population of minority background. The elementary school had a well known academic reputation and focused on goals associated with math, science and technology. The immediate surrounding community was upper middle class, and for the most part students had not had experience living with cultural diversity. Students did not have many culturally diverse experiences at the school and were not receiving information which could help encourage the awareness or appreciation of cultural contributions, histories, customs, values, or lifestyles. Teachers at the work site did not have cultural resources which could help in the facilitation of cultural awareness. Because of the homogeneity of the community and school, no significant cultural conflicts between students existed.

Parents were strong advocates for academic programs, and there was also support for the art, music and physical education programs. It was not a goal of the school to focus on raising the level of students' cultural awareness. This was attributed to the districts' and school's emphasis to excel in technology, math and the sciences, the absence of cultural conflicts and differences between students or families in the

community, and unavailability of resources for multicultural studies. Parents who had been involved in the K-3 Art Masterpiece Program (which involved discussions and analyzation of famous art works with children) had only art visuals and prints from European/Caucasian artists available for discussion. The library/media center, which housed the program's information, listed only one visual from a culture other than European. Videos, books, and culturally-based information was outdated when compared to the changes which have occurred in the world.

Problem Documentation

Evidence that a problem existed was ascertained by the following means: (a) personal interviews with students and teachers; (b) questionnaires given to students and teachers; and (c) discussions with the district superintendent, staff school principals, parents of minority students, and the Parent Teacher Organization (PTO). The information indicated that administrators, parents and teachers felt cultural awareness and appreciation for cultural diversity was not being promoted at the work site, and there were no visuals, resources or information at the school which could be utilized for its facilitation.

Interviews were conducted with 60 fourth grade students at the work site concerning the school's "rating" in terms of teaching about people in a variety of cultures, personal knowledge of understanding different cultures and people, and whether or not the school helped them learn about and understand people in other cultures. Students were asked to explain how they were or were not being prepared

to understand other cultures (Appendix A). Table 1 indicates the data revealed on student interviews. Results indicated that the school rated "poorly" in terms of teaching about different people and cultures through experiences, instruction, activities, and arts. Results showed students felt personal knowledge about diversity was only "fair" and that the school did not help them to be prepared for the understanding of people in other cultures.

Comments by students on the interviews included the following:

- We don't study many different kinds of people.
- We talk about Native Americans when we learn about Arizona.
- I think it would be fun to learn about many cultures and people, but we don't have time in school.
- I really don't know what "being prepared to understand culture" means, but I know I don't understand a lot of things that Black, Mexican or Israeli people do.
- Americans are all kinds of different people together.

The writer conducted interviews with 35 classroom teachers concerning the "rating" of the school in terms of addressing student needs in the area of cultural awareness, personal knowledge of its application in the classroom, and whether or not the students were adequately being prepared for the cultural diversity in the larger community. Teachers were asked to justify all answers (Appendix B).

Table 2 indicates the data revealed from interviews with teachers. Results indicated that the school was "inadequately" addressing the area of cultural diversity.

Table 1

Student Interview Question Responses

Questions	Number of Responses
School rating in terms of addressing area of cultural diversity	
Good	10
Fair	20
Poor	30
Personal knowledge of understanding different people and cultures	
Good	4
Fair	48
Poor	8
School helps to prepare for the understanding of people in other cultures	
Yes	10
No	50

Note: N = 60.

Table 2

Staff Interview Question Responses

Questions	Number of Responses
School rating in terms of addressing area of cultural diversity	
Adequate	5
Inadequate	30
Personal knowledge of cultural awareness/application in classroom	
Adequate	10
Inadequate	25
Students (at present) are being prepared for cultural diversity in community	
Yes	10
No	18
Somewhat	7

Note: N = 35.

Teachers indicated that personal knowledge on the application of "cultural awareness" avenues in the classroom was "inadequate," and that students at the present time were not being prepared for the cultural diversity in the surrounding community. Comments during the interviews included:

- Because of our homogeneous community, we really haven't felt the need to expand on cultures; but, the world has changed and we need to focus on cultures of the world.
- Students at this school are really unexposed to the variety of ethnic groups they will encounter in the community.
- The arts are an effective avenue through which cultural awareness can be developed.
- For this global, multiethnic world, we are definitely not preparing children to understand the diversity they'll find!
- This school is not a realistic microcosm of multicultural America. We should prepare children now so their understanding and appreciation of others develops.

The writer gave a questionnaire (Appendix C) to 35 teachers at the work site. The results indicated the following (Table 3):

1. The issue of cultural awareness was considered "very important" to staff members, but the school was not addressing it.

2. Exposure of K-5 students to multicultural experiences at the work site was "rare," or 0-2 times per year.

Table 3

Staff Questionnaire Responses

Questions	Number of Responses
Opinion on importance of cultural awareness	
Very important	33
Important	2
Not important	0
Exposure of K-5 students to multicultural experiences yearly	
Often (10-15 times/year)	2
Sometimes (2-9 times/year)	15
Rarely (0-2 times/year)	18
Categorization of school community	
Homogeneous	32
Heterogeneous	3
Multicultural resources used in classroom/year	
Throughout year	7
2-3 times/year	4
0-1 time/year	24
There are enough resources in school to help promote cultural awareness	
Yes	0
No	30
Some	5
Resources, if available at school, would be utilized	
Yes	32
No	0
Maybe	3
"Arts" are an avenue which can be used to develop cultural awareness	
Yes	28
No	0
Don't know	7

Note: N = 35.

3. The school site was considered "homogeneous."

4. Multicultural resources were used by most teachers only 0-1 time per year.

5. Teachers felt there were not enough resources at the school to help promote cultural awareness.

6. Most teachers would use resources if they were available at the school

7. The "arts" were an excellent avenue through which cultural awareness could be developed.

Questionnaires (Appendix D) given to 90 students indicated the following results (Table 4):

1. Most children did not know the meanings of the words "culture" or "cultural awareness."
2. Most children felt that learning about other people and cultures was important.
3. Children did not know that "art" could help people learn about "cultures," or why people "created" "art."
4. Many children knew that "art" was created by all cultures.
5. Almost no children at the work site reported they had attended a festival or celebration of a different culture.

The writer administered pretests to 60 students in fourth grade to assess basic knowledge on the abilities to identify and/or recognize a specific artifact's art form and the country or culture it was associated with, i.e., where it was created. Table 5 indicates the data from Fourth Grade Arti-FACTS (Visual Recognition) (Pre-Test Results) (Appendix E). Results indicated that out of 60 students, most were unable to

Table 4

Student Questionnaire Responses

Questions	Number of Responses
Know meaning of the word "culture"	
Yes	11
No	79
Know meaning of "cultural awareness"	
Yes	10
No	80
Learning about other people and other cultures is important	
Yes	68
No	22
Getting along with people from different cultures is important	
Yes	72
No	18
Art can help people learn about "cultures"	
Yes	11
No	79
Know why people "create" art	
Yes	13
No	77
"Art" is created by all cultures	
Yes	52
No	38
Attended festival or celebration of a different culture	
Yes	7
No	83

Note: N = 90.

Table 5

Fourth Grade Arti-FACTS (Visual Recognition) (Pre-Test Results)

Column #1 Artifact Number	Column #2 Artifact/Art Form	Column #3 Country or Culture Associated With
1	7	11
2	16	12
3	18	5
4	9	11
5	14	11
6	12	3
7	0	0
8	27	2
9	18	20
10	20	15
11	20	8
12	2	0

identify or recognize 12 commonly known artifacts or art forms, and an even larger number of students were unable to identify the 12 artifacts' countries (or cultures) of origin.

A second pre-assessment used similar artifacts in the columns for the identification of artifact/art forms and the country/cultures they were associated with. Arti-FACTS (Cultural Artifacts and Styles) (Appendix F), a more difficult pre-test, was also administered to fourth graders. Pre-test results, found on Table 6, indicated

Table 6

Fourth Grade Arti-FACTS (Cultural Artifacts and Styles (Pre-Test Results)

Column #1 Artifact Number	Column #2 Artifact/ Art Form	Column #3 Country/ Culture	Column #4 Style Attributes	Column #5 Symbolism	Column #6 Cultural Info.
1	2	1	4	1	2
2	5	11	2	3	2
3	2	3	2	6	6
4	1	2	3	4	4
5	1	2	3	2	5
6	2	5	5	2	3
7	0	0	5	5	4
8	3	6	2	1	5
9	14	7	2	0	0
10	0	0	2	1	3
11	5	2	4	1	0
12	4	1	5	0	41

that relatively few students could correctly identify any of the 12 artifacts presented and even fewer students responded correctly on the following: cultures or countries the artifacts were associated with; the attributes or characteristics of the artifact's form or style which indicated cultural use of visual elements; the implications of any symbolism that may or may not be present or represented in the art forms; or cultural information that could be extrapolated from the art forms or artifacts.

The writer administered a pre-test called Arti-FACTS (Visual Recognition) to 60 fifth grade students. Data from pre-test results, shown on Table 7, indicated that

Table 7

Fifth Grade Arti-FACTS (Visual Recognition) (Pre-Test Results)

Column #1 Artifact Number	Column #2 Artifact/Art Form	Column #3 Country or Culture Associated With
1	11	12
2	21	29
3	21	9
4	29	15
5	19	12
6	12	4
7	2	1
8	35	3
9	20	16
10	32	21
11	31	22
12	4	0

most students could not correctly identify the art forms or artifacts, and an even larger number were unable to identify the 12 artifacts' countries (or cultures) of origin.

Table 8 shows the data revealed from a more advanced pre-test given to 60 fifth graders, entitled Arti-FACTS (Cultural Artifacts and Styles). Results were virtually the same as the fourth grade pre-test results. Few students out of 60 tested correctly

Table 8

Fifth Grade Arti-FACTS (Cultural Artifacts and Styles) (Pre-Test Results)

Column #1 Artifact Number	Column #2 Artifact/ Art Form	Column #3 Country/ Culture	Column #4 Style Attributes	Column #5 Symbolism	Column #6 Cultural Info.
1	7	6	5	2	3
2	11	15	5	20	3
3	21	7	7	12	19
4	9	3	4	7	5
5	11	5	4	2	11
6	4	9	11	6	7
7	5	3	7	11	11
8	19	11	7	4	19
9	28	20	39	11	29
10	17	7	18	19	8
11	19	11	11	29	57
12	22	21	8	29	57

identified the 12 artifacts or art forms, and even few students responded correctly on the following: cultures or countries the artifacts were associated with; the attributes or characteristics of the artifact's form or style which indicated cultural use of visual elements; the implications of any symbolism that may or may not be present or represented in the art forms; or cultural information that could be extrapolated from the art forms or artifacts.

The writer informally discussed the problem several times in the fall of 1993 with the principals, the district superintendent, parents, faculty, and PTO members. A great concern for the problem was expressed. It was acknowledged that it was not only important to address the issue at the school, but in the larger community as well. The writer was appointed chairperson for a Cultural Arts Committee, and began to develop possibilities for solutions, and avenues for approaching the problem.

The writer met again with the principal to discuss viable solutions to the problem. The writer and principal felt promoting cultural awareness was important and the writer agreed to plan and implement solutions which would involve K-5 students, faculty, and community resources in sharing and learning about cultures through contributions, customs, values, lifestyles and global arts. The writer felt that if the school had an additional focus of "cultural awareness through the arts," an appreciation and awareness for cultural diversity could begin to be developed.

It was acknowledged by staff and parents at meetings in the fall of 1993 that the school was predominantly homogeneous, and when children moved to the middle and high schools, cultural diversity would be a larger part of students' school and community lives. It was also acknowledged by staff, administration, and PTO members that there were few resources at the school from which cultural studies could be developed. In relating the work site problem to the larger environment, multicultural studies, and cultural awareness have become increasingly crucial components for education in a multiethnic society.

Research agreed. Aramburo (1989) stated that cultural pluralism and racial diversity in America were greater than any time in history. Not only had births among minority groups increased over Caucasian births, but the U.S. Census Bureau predicted that 48% of the school-aged population (5-17 years) would be of ethnic minority in 2020. The United States was reported to have an annual legal immigration rate of over one million people from all over the world, and an illegal immigration rate of 300,000 per year (Nelan, 1993). Kazemek (1986) said demographics predicted an even greater ethnic and cultural diversity in America's future. Hodgkinson (cited in Kazemek, 1986) pointed out that by the year 2000, one of every three Americans would be non-white, and by the year 2020, there would be 44 million Blacks and 47 million Hispanics in the United States. At the present time, California and Texas have a "majority" of minorities in elementary schools. Aramburo (1989) and the Los Angeles Unified School District, California Office of Instruction (1981) noted that figures released from the state department of education showed that of California's 4.6 million students, 51% were minorities. Los Angeles County schools' statistics reflected such diversity. One-fifth of the children spoke over 104 languages more proficiently than English. There were over 200,000 Salvadorans, an equal amount of Iranians, over 60,000 Samoans, and sizable communities of West Indians, and Southeastern Asian boat people (Prichett, 1985).

The implications for education and educators were and are tremendous. Not only do educators need training and education themselves to understand the values, family structures, lifestyles, arts, and histories of cultures, but schools that have traditionally

been structured to focus on mainstream white, middle-class Americans have needed to be restructured to accommodate a culturally and linguistically diverse school population. Information alone on ethnic groups has not been enough. Matiella (1991) suggested that new pedagogy which presented realistic challenges and sensitivity within the contexts of learning styles, cultures, and language was needed.

On the other extreme, there are still places in the United States where little exposure to cultural diversity in schools, churches or social settings exist. According to Ozturk (1991/1992) and Toye and Denscombe (1987), this type of isolation caused a lack of cultural understanding and acceptance. Both environments presented situations which required important ways that enabled all types of people, cultures, and groups to learn about, accept, and appreciate the diversity in America.

Causative Analysis

The causes identified for cultural awareness not being promoted at the work site were: (a) little or no information or resources available at the school for teachers to use in facilitating cultural awareness; (b) the limiting factor of one available "visual" concerning "art" created by an ethnic group other than European (Caucasian); (c) few or no activities for children to experience the cultures of others; (d) stronger focuses on the goals to improve science and math scores, and the integration of technology rather than cultural awareness issues; and (e) the similarity of community members' socioeconomic backgrounds and ethnic homogeneity, which offered little experience living with diversity. The causes are discussed separately.

Few Resources Available

The library/media center had few resources available that could be referenced for teaching children about diversity, various cultures, or arts, literature and folklore from around the world. Unlike some elementary school libraries which have been called "heritage centers," the work site did not have cultural materials that would help foster an understanding of specific countries, customs, ethnic groups, or world arts. There were no sections of the library/media center where children, parents, volunteers or staff could obtain information dedicated to the topic. There were no cultural videos, up-to-date filmstrips, art books, visuals or artifacts to enhance instruction. The library/media center had recently discarded outdated materials on cultures of the world. Reference lists showed the library was well stocked in the areas of books for children, instructional materials, and technology.

No Cultural Experiences

There was strong support by parents for the work site to maintain the goals of a highly academic elementary school. Test scores showed high achievement in all subjects. Teachers indicated that schedules and requirements allowed for few other activities outside math, science, technology, or curriculum studies, and that knowledge concerning cultural pluralism or multicultural issues was minimal. Although the PTO supported visiting performance groups in theater and music during the year, cultural experiences such as ethnic dancers, cultural celebrations, and activities which concentrated on world arts and music, were infrequent. The writer's

art program involved fourth and fifth grade students in the study of art within historical and cultural perspectives. However, students in grades K-3 did not receive direct art instruction from the writer. Primary classroom teachers were responsible for art classes, and other subjects with the exception of music and physical education. With major school focuses on math and science scores, and without references, curriculum, or resources for implementing instruction in the areas of cultural diversity, art, or ethnic arts appreciation, little time was devoted to cultural studies.

School Goals

The work site focused almost exclusively on the goals of involving students in more science and math activities, and integrating technology into the work place. Support from parent committees and the PTO reflected the district's emphasis and commitment to prepare children in those areas. Since 1988, large and continued investments have brought improvements in the instructional aspects of the disciplines, and for the purchasing and developing of additional resources for science, math, and technological areas.

Homogeneous Backgrounds

School data showed the community and school ethnic makeup to be largely homogeneous, and socioeconomically upper-middle class. Students at the work site had little exposure to ethnic diversity, social differences or varying cultural values. When students left the elementary school, there was often an increase in the number

of minority classmates and the number of students from different socioeconomical and cultural backgrounds. Without exposure to cultural differences and similarities between values, language, or social mores, children may not be sensitive to others, or appreciative of the many heritages that comprised the middle school and high school communities. It was reported at district meetings that racial problems occurred more frequently in the middle school environment than in the elementary schools.

Relationship of the Problem to the Literature

Henry (1990) stated that in the 21st century the increasing numbers of racial and ethnic groups would alter everything in society, including education. Research showed that in some areas, minorities were already a majority. New York's elementary and secondary school figures showed minority population was over 40%, and was expected to be 50% in the next decade. The literature and media in America was no longer the microcosm of European nationalities, but an increasingly multiracial society. Henry felt it contributed to the country's strength, but the rapid immigration contributed to problems in society and education as well.

Racial and ethnic conflict is a fact in schools and cities. Problems concerning curriculum have hit every segment of the educational setting from elementary schools through colleges. Garcia and Pugh (1992) felt that changing demographics required active alterations in schools' programs, and required schools of education to restructure and/or alter curricula to be reflective of the shifting culture.

An increasing dissatisfaction with the absence of multiethnic histories in school studies was reported by Banks (1991/1992), Sirkin (1990), Howe (1991), Henry (1990), and Erickson (1987). Curricula was said to be predominantly and traditionally from white historian/European perspectives, reported to have left minority students and immigrants disinterested in school. Little information was found to be available on the histories of cultures and arts other than European (Erickson, 1987).

The question of "which" cultural histories to teach has become another dilemma. Blacks and Hispanics have vied for places in the curricula for decades. According to Chua-Eoan (1990), the high populations of Asians encountered similar problems. Cambodians, Thais, Filipinos, Koreans, Vietnamese, Asian Indians, Japanese, Chinese from the People's Republic (Taiwan and Southeast Asia), and Indo-Chinese hill people living in or migrating to America, have encountered racism, ambivalence of assimilation, and problems in schools. Most do not speak English and some groups, such as the Cambodians, were considered a burden on society (Chua-Eoan, 1990) because of nonmarketability and dependence on U.S. aid. Racial tension between Blacks and Koreans in Los Angeles (Chua-Eoan, 1990) and Hispanics and Cambodians in California's Central Valley was, and is, widespread. Racial and ethnic conflicts are rampant and a fact of American life everywhere from ghettos to college campuses (Henry, 1990).

Literature sources showed many Americans had a hard time completely accepting the continuous flow of immigrants. Although Nelan (1993) reported in a poll that

Americans felt most immigrants were hard working, honest and productive citizens once they became settled, a large majority also felt that U.S. jobs were taken away, and immigrants added to crime, as well as social and educational problems.

Immigration backlash was particularly strong in Texas, Florida, New York, and California, and according to Nelan (1993), Europe's current xenophobia and turmoil would bring even larger numbers to America in years to come. In 1940, over 70% of all immigrants came from Europe. In 1992, the numbers fell to 15%, and showed an influx of 37% from Asia, and 44% from Latin America and the Caribbean. American society, including the school system, was unprepared for the 21st century global society (Aramburo, 1989; Gray, 1993). Banks (1991/1992) felt that the absence of much needed multicultural education did not help increase the understanding of others and the ability to live harmoniously in a rapidly changing world.

Examples of discrimination against many groups were evident in the literature. Ress (1979) and Hampton (1992) expounded on Greek and Muslim students' problems in schools, associated with cultural values, improper pedagogy, and biases. Opportunities for intercultural understanding and improved human relations are essential to national cohesion. Banks (1991/1992) felt that the biggest threat to national unity was deepening racial schisms within the United States society.

Chapman (1983), Ozturk (1991/1992), Kazemek (1986), Toye and Denscombe (1987), Banks (1983), and Wright and Van Decar (1990) identified the lack of educational goals for global education as a cause of misunderstanding other cultures.

Cultural contexts from which to reference were not readily available in schools yet. Cultural resources and curricula that could help promote appreciation were not accessible or existent for use during instruction (Price, 1992). Florez (1986), Price (1992), Leach (1991), Heu-Pei and Kawakami (1990), and Reimer (1992) argued that considerable work needed to be done to make multicultural literature available in schools as well as homes.

Another problem teachers and schools faced was the lack of knowledge for proper pedagogy when dealing with culturally diverse backgrounds. The values, traditions, and learning styles vary among groups. In classrooms, teachers also face a myriad of differences in abilities and languages. Matiella (1988), Sanders (1987), Garcia and Pugh (1992), and Erickson (1987) felt the absence of culturally responsive pedagogy often left minority students disinterested in school and contributed to students' lack of cultural pride, achievement, and self-esteem.

Brandt (1991/1992) reported on the diverse opinions of authors and researchers concerning the problems of educational standards and needs. In the article entitled "A Caring Community," written for Educational Leadership, Brandt revealed heated deliberations between educators. Ravitch (1991/1992) opposed curricula that was ethnocentric and stated that the use in schools created dissent among groups. Ravitch believed that public schools should teach children about the American common culture. On the other extreme were authors such as Asante (1991/1992), Scherer (1991/1992), Holt (1991/1992) and Curtis (1991/1992) who advocated ethnocentric

curricula and stated that it was important for ethnic groups to feel a sense of pride in cultural histories and contributions.

The arguments for methods on how to educate American youth were widespread. According to Shehan (1985), preservice education programs contributed to teachers' inadequate capabilities in instructional pedagogy and lack of opportunities for intercultural understanding within the school. Garcia and Pugh (1992, Shehan (1985), Larke (1990), Yao (1983), and Dana and Floyd (1993) believed that the problem was being perpetuated at the college level by not promoting the essential ingredients all teachers in the 21st century needed. The preservice programs have focused on minority studies rather than effective ways to "instruct" to, and develop sensitivity for, diverse ethnic groups. College preparation programs in education have not enabled future teachers to address the needs of recent immigrants, multilingual populations, a changing system, and differentiating needs (Garcia & Pugh, 1992).

Preservice programs affected other disciplines as well. Music, dance, and art educators also had little education or information on how to teach about the arts of world cultures (Cocciolone, 1989). An older preparatory program was a factor that contributed to the unpreparedness of arts teachers in multicultural America. Schisgall (1985), Bennett (1987/1988), Rodriguez (1985), and Davidson (1985) stated that the arts were an avenue through which cultural awareness could be cultivated; but, preservice arts education curricula were not adequate for today's schools (Dufrene, 1991; Lippard, 1990).

It is inevitable that America will continue to increase in ethnic diversity. Research clearly pointed out the need to improve human relations, and increase awareness and appreciation for multiethnic differences, contributions, needs, values, and histories. Elementary, middle and high school curricula will have to be restructured and sensitized, and college preservice programs will need to prepare all people for America's multicultural future.

CHAPTER III

ANTICIPATED OUTCOMES AND EVALUATION INSTRUMENTS

Goals and Expectations

It was the goal of the project to increase cultural awareness and raise the level of appreciation for cultural diversity through the arts. The writer's intentions were to promote and implement a new school-wide goal, which involved parents, community members, artists, students, and staff members in the realm of promoting cultural appreciation and understanding. Avenues in which to pursue the goal included the study and celebration of the arts, heritages, and world cultures through multicultural arts education; interdisciplinary curriculum studies; and the purchase and/or development of multicultural resources for the school to use in the advocacy for, and facilitation of, cultural awareness.

Expected Outcomes

The expected outcomes projected for the practicum were:

1. Post-staff interviews will show an increase from 5 to 20 of the 35 teachers who indicate that cultural awareness is "adequately" being addressed at the school. ("Adequately" meaning that the school has for one of its goals the focus of cultural awareness, and provides support through activities, resources, and instruction.) (Question #1)

2. Post-staff questionnaires will indicate an increase from 5 to 30 of the 35 teachers who feel there are cultural resources available at the school which can be utilized to teach about cultural diversity and/or help to raise levels of cultural awareness. (Question #9). A library/media center checkout list (Appendix G) will show newly acquired cultural arts resources for the school. Individual training will help teachers learn classroom applications, which will facilitate checkout of resources for classroom instruction.

3. Post-staff questionnaires from teachers will indicate an increase from 2 to 30 teachers who feel students at the school experience cultural activities "often," or 10-15 times/year. (Question #3)

4. Post-student interviews will indicate that 40 of the 60 students feel the school helps them learn about and understand people in other cultures through experiences, instruction, activities and arts. (Question #3)

5. Post-student questionnaires will show an increase from 11 to 60 students who will indicate they know they can learn about other cultures through the arts. (Question #11)

6. Pre- and post-Arti-FACTS scores on the tests entitled Visual Recognition and Cultural Artifacts and Styles will indicate an increase in knowledge about visual and cultural arts, artifact attributes, cultural styles and symbolism.

7. Twenty of the 35 teachers will utilize resources, materials, books, visuals, etc., written, provided or purchased by the writer for the study of cultural group(s) through the arts during the year.

Measurement of Outcomes

On a questionnaire delivered in November 1993 to work-site staff members, faculty were asked about the importance of cultural awareness in a global society, how often students were exposed to multicultural experiences yearly, and the resources currently available at the school which could help facilitate the learning about a variety of cultures and ethnic groups. Questions were also asked pertaining to the categorization of the school community (homogeneous/heterogeneous), multicultural resources used within individual classrooms during the year, and the "arts" as an avenue through which to develop cultural awareness. Teachers were asked to explain how learning about various cultures in classrooms was promoted, and whether thematic units, social studies, art, or any sources/avenues were used. The questionnaire elicited responses about interests in utilizing multicultural resources in classrooms if available at the school; ideas concerning the development of cultural appreciation at the school; and minority children and ethnic heritages present in individual classrooms. Pre- and post-teacher questionnaires will be charted and compared.

The writer conducted and recorded interviews with 60 students and 35 teachers concerning personal knowledge of understanding different people and cultures, the school's "rating" in terms of addressing the area of cultural diversity, and how the school helped students to understand people in other cultures in relationship to being prepared for cultural diversity in the community and world. A comparison of pre- and post-interviews will be charted for comparison of results.

The writer administered questionnaires to 90 students at the work site. Questions were asked regarding students' feelings on the importance of learning about, and getting along with, people from different cultures; the meanings of the words "culture," "cultural awareness," and "heritage;" and whether or not students thought or knew that learning about "art" was an avenue through which other "cultures" could be studied. Students were asked if they did or did not enjoy art classes, whether or not it was felt that all cultures created works of art, and if so, "why" art was created. A comparison of pre- and post-questionnaire responses will be charted.

In the writer's fourth and fifth grade art classes, two separate Arti-FACTS Tests, or learning activities sheets, were given before the practicum began and upon its completion. A comparison of both tests in fourth and fifth grades implemented pre- and post-practicum helped to ascertain whether students had become more aware of art forms from varying countries, differing art styles and attributes, symbolism, and cultural information that could be extrapolated from arts within the context of a specific culture.

The writer will compare pre- and post-interviews to see if there was a change in the evidence (Question #1) from 5 to 20 of the 35 teachers who indicated cultural awareness was "adequately" being addressed at the school. The writer will compare responses on pre- and post-questionnaires to see if there was a change in the evidence (Question #9) from 5 to 30 of the 35 teachers who felt there were cultural resources available at the school to teach about cultural diversity and awareness. The writer will compare pre- and post-questionnaires to see if there was an increase in the

evidence (Question #2) from 2 to 30 of the 35 teachers who felt cultural activities were experienced "often."

Pre- and post-interviews will be compared to see if there was an increase from 10 to 40 of the 60 students who felt the school helped them learn about and understand people in other cultures through experiences, instruction, activities, and arts. Pre- and post-questionnaires will be compared to see if there was a change in the evidence from 11 to 60 of the 90 students who indicated they could learn about other cultures through the arts (Question #11). Pre- and post-Arti-FACTS learning activities will indicate whether or not children had increased their knowledge of cultural arts, artifacts and "culture." A library/media center checkout sheet will indicate whether 20 of the 35 teachers utilized resources, materials and visuals, purchased or provided by the writer for the study of cultural group(s).

During the practicum experience, a log will be kept to document dates and information concerning guest speakers, topics covered, visiting artists, meetings with staff, PTO, teachers, and parents. Recorded in the log will be pre- and post-Arti-FACTS learning activities, pre- and post-interview and questionnaire implementations, weekly and monthly activities, workshops, teacher/classroom assistance, and activities written by the author for implementation in K-5 classrooms.

A journal will be kept to document activities in art classes and art club, procedures, progress of students in cultural arts studies, and observations of teacher instruction. Responses, needs, comments, unexpected events, problems, and new ideas that occurred will be reviewed for the assessment of the project. Practicum

results will be expounded upon in the journal as will the overall "impact" on, and "feedback" from, community, students and staff. An analysis of the results and notes will be reviewed and compared to check for attainment of the practicum goals, which were to promote the awareness of world cultures, and raise the level of appreciation for cultural diversity through the arts.

CHAPTER IV

SOLUTION STRATEGIES

Discussion and Evaluation of Solutions

Various factors contributed to the infrequent and/or few culturally diverse experiences of students at the work site. The homogeneity of the community in terms of ethnic makeup was unique and unrepresentative of the larger school districts' population. Students were not receiving information which could have helped encourage the awareness of cultural contributions, histories, and ethnic arts. The concepts of cultural awareness, ethnic traditions, and appreciation for cultural diversity were not being promoted at the school. There were no current resources, visuals, information or goals which focused on cultural issues and the importance of developing respect for and knowledge about diversity within the community and world.

The literature cited various solutions to help improve the situation. In brief, the most pertinent and viable ideas encompassed nine strategies:

1. Stronger preservice university courses in multicultural studies.

2. New school curricula for schools which focused on multicultural studies and reflected the diverse cultures present in America.

3. Special programs within the school designed to improve students' knowledge of ethnic issues, diversity, self-esteem, and cultural appreciation (including

ethnocentric curricula, music and art education, literature and creative writing programs).

4. Implementation of "peace curricula."

5. Partnerships between art museums and schools to help teach about world cultures.

6. Exchange programs to promote cultural awareness.

7. Cultural arts education to promote the concept of "art as cultural understanding" (including multicultural arts education programs, Discipline-Based Art Education (DBAE) and the study of folk arts).

8. In-service training dealing with effective pedagogy, conflict resolution, diverse historical contributions, and ethnicity.

9. Advocating the involvement in schools of immigrants, families, and/or community and ethnic heritages to explore diversity.

Preservice University Courses

The former U.S. population of European ancestry has shifted dramatically. University and college professors have been faced with preparing future teachers to confront a more diverse population. The development of research methods that focus on diverse sociocultural contexts has become important for educators in order to understand the complexities of a multicultural America.

Garcia and Pugh (1992) advocated a stronger pursuit of multicultural studies at the university level for education majors. Too often current studies reflected only

"minority studies" rather than promoting the understanding of diversity. A complex understanding of "pluralism," the nature of different cultures within society, historical and social forces that have acted upon them, and personal experience, have become central components for multicultural programs. According to Shehan (1985), teachers at universities and colleges needed to restructure studies so teachers were prepared for the global 21st century. This included the knowledge of culturally appropriate pedagogy, more subjective approaches to studies, and the confrontation of attitudes in order for changes to occur. Garcia and Pugh (1992) suggested a comprehensive view of multicultural preservice education so students could develop expanding concepts of diversity, and continue the process upon becoming professionals.

Teacher education programs needed to be set up to critically examine and experience what pluralism characterized at the present time and in the future. Literature suggested guidelines for teacher education concerning multicultural programs or curricula that promoted knowledge of: (a) the demographic profile for the 21st century, (b) societal and institutional compositional matches, (c) the intellectual needs of college education students, (d) a global view and framework which addressed regional and local concerns, (e) equity, and (f) cultural diversity. Research indicated the need for preservice education studies that enabled education majors and future teachers to be critical thinkers, who were able to understand and address the needs of multiculturally diverse children, recent immigrants, differentiating interests, and a changing system.

The writer did not utilize the solution which emphasized university-based preparation for classroom teachers, as the teaching assignment was at the elementary school, and the practicum involved K-5 teachers who were already graduates.

In the area of preservice art education, Lippard (1990) and Dufrene (1991) adamantly proposed more multicultural art education curricula before the senior year teaching experience. It was suggested that future art teachers at the university level be prepared to confront a more diverse population through studies of: (a) art history and cultural arts that were relevant today; (b) the nuances of cultural aesthetics and the variation between cultures; and (c) art criticism course work which encompassed the understanding of cultural meaning, statements, techniques, and symbols. Art programs that prepared specialists for schools needed to offer a variety of approaches in the studying and training about art. Lippard (1990) believed an expansion of art history courses from superficial overviews to the acknowledgement of Third Worlds' contributions in Western culture could help alienate prejudices that existed.

At the time of the practicum, the writer did not train teachers at the college level, but was well prepared through training, travel, work experiences and education, to confront a diverse population and approach studies through multicultural arts education. The writer incorporated differing contextual views of aesthetics and art criticism paradigms into cultural arts lessons (Appendix H). Lessons encompassed cultural arts, meanings, purposes and functions, values and context relativity. The writer utilized the approach in fourth and fifth grade art classes, and helped K-5

classroom teachers to expand in similar areas in classroom studies, through in-service workshops (Appendix I) and utilizing effective in-service criteria (Appendix J).

Multicultural School Curricula

New multicultural studies within the context of school curricula which reflected diverse cultures present in America was suggested by Martell (1991/1992). Martell believed that older curricula often reflected biases toward others, and advocated new multicultural curricula that reflected the achievements of the world's cultures. Martell advocated professional and legitimately sound materials for use in schools.

Banks (1978) believed that ethnic studies, curricula and the implementation of programs were designed to reduce racial problems and would help alleviate some prejudices. Banks also advocated that the inclusion of all ethnic groups into the school curriculum would help to promote effective citizenship in a democratic society.

Banks (1978) and Price (1992) stated that multicultural studies in the school should celebrate diversity and contributions of all races. The authors felt that self-esteem was necessary for achievement, and that knowledge of self, history, and culture helped to raise self-esteem. In order for schools to prepare all students to function successfully in a global world and increase national cohesion, vigorous developments in educational programs that respected, recognized, and then included ethnic groups into the social, economic and political institutions within the country were needed.

The writer believed that through the study of cultural arts integrated into curriculum studies and the art program, children could learn more about the world and expand personal knowledge about its diverse populations. The writer's work site did not have a specific curriculum for multiculturalism, but teachers reportedly studied the world and its people through the discipline of social studies. Literature indicated there were a variety of avenues in which art could be integrated into all areas of the curriculum.

Special Programs Within the School

Authors Wigginton (1991/1992), Wilderberger (1991), Davidson (1985), Stotsky (1991/1992), Asante (1991/1992), Bullard (1991/1992), and Norton (1985) suggested that schools provide special programs within the school designed to improve students' knowledge of ethnic issues, diversity, self-esteem, and cultural appreciation. The bases of programs which empowered children through one's own culture so as to create greater motivation for school work were discussed by Asante (1991/1992), Scherer (1991/1992), Holt (1991/1992), and Curtis (1992). The authors presented what was called "Afrocentric" curriculum, "to reduce feelings of dislocation engendered by predominantly white curricula." The concept placed children within the context of familiar cultural and social references from personal historical settings. Asante (1991/1992) proposed centering and empowering children through topics related to backgrounds or cultural grounding. Asante purported that it helped children gain a sense of the importance of historical contributions. Asante felt that the

growing sense of cultural reawakening had created positive developments on the educational level for African-American students.

Curtis (1991/1992) proposed that a modified educational environment be provided which stayed consistent with the minority ethnic group and focused on multiethnic arts education programs. Children could then develop ethnic literacy, and become more sophisticated about other cultures as well. Curtis suggested arts education programs that included African-American music and folklore. Music was believed to be a cultural link for Black youth, because of its reportedly crucial part of the Black community within contexts of social, political and religious forces. African-American folklore, according to Curtis, provided a resource through which to educate children about other people's cultural heritage. Curtis advocated that folklore facilitated the development of cognitive abilities and creative thought. Both areas, when correlated between music and folklore and then related to the culture of the child, helped in the exploration of social and personal experiences. Curtis felt that the creative arts in Black culture reflected a relational learning style and arts education was an avenue in which to strengthen students' motivation in school.

Scherer (1991/1992) discussed a program at Victor Berger Elementary School, where the curriculum was infused with African-American content. Teachers at the school earned credits through in-service workshops which focused on topics such as "Educating the Black American Male," "Culture and Racism in America," and "Black American History." Staff members were trained in conflict resolution and problem-solving techniques for situations generated by racial differences. The African-

American Immersion School focused on a nurturing environment, integrated curriculum, and building skills needed by students for self-determination.

Holt (1991/1992) advocated providing excellent and equitable programs in schools for African-American children in multicultural instructional approaches. It was and is believed that traditional curricula and teaching approaches were geared for Anglo-American students and placed the African-American child at the risk of being miseducated by teachers who had different sociocultural and linguistic backgrounds. In Milwaukee, Victor Berger Elementary School and Parkman Middle School stood by the immersion philosophy. Both believed that schools should be the forefront of efforts that required educators to gain an understanding of, and respect for, students' culture and the implications for learning. Special programs such as those discussed by Holt (1991/1992) were considered essential to the development of culturally sensitive teachers and youth, and to the improvement of cultural relations.

Lobaco (1993) reported on Chinle Elementary School and its unique approach to addressing Native American children's values and needs. Hands-on visual and spatial activities were mixed with Navajo culture and language. The Chinle program advocated the integration of Western and Navajo cultures into all curriculum subjects. The visual arts were used to support and enhance the curriculum and also to develop the appreciation for arts and culture. The arts have been a major contributing factor in the facilitation of learning and the acquisition of skills for Native American children.

Bullard (1991/1992) and Reissman (1991/1992) advocated using special classroom "community" settings for the promotion and discussion of cultural awareness. The use of small groups was felt to encourage the acceptance and understanding of others. Children were given new tools for change and for dealing with concepts of conflict resolution. The acknowledgement of the impacts of hatred and criticism were important topics.

Reissman (1991/1992) believed that discussion groups in a close environment provoked dialogue between students, and newspaper coverage on racial and cultural groups could develop awareness of diversity and related issues. Bullard (1991/1992) believed that by creating the intimate classroom environment within the school, important things could evolve such as avoiding stereotyping, resegregation, and blame, and confronting the problems of prejudice and inequality in classrooms and society.

A program of language and cognitive development through positive multicultural literature was purported to help shape development of cultural attitudes. Literature could help promote cultural pride, knowledge of heritages, learning about geographical and natural history, and understanding of sociological change according to Davidson (1985), Norton (1985), Stotsky (1991/1992), and Galda (1991, 1992).

Stotsky (1991/1992) believed that important goals for literature should be established in the global world, including: maintaining coherent and intellectual connections between our cultures, past and present; providing high quality multicultural literature programs for students that included European ethnic groups

and yet allowed for individual variation between schools and communities; and classes that reflected differing social interests. Stotsky believed that American literature had pulled away from being totally Eurocentric to one that was more representational of the American culture.

Davidson (1985) advocated the study of literature and creative writing to help students become more respectful and appreciative of various backgrounds, common bonds and the positive relationship between the two. Davidson believed that balancing the distinctions of many heritages with a common unity helped promote acceptance. The universities and schools had an obligation (Davidson, 1985) to teach the arts of other cultures, and to stress multicultural roots. Music, art, literature, folklore, and drama were avenues for generating information about histories, values, and achievements. Because the arts permeated all cultures in one form or another, knowledge could readily be shared with others via participation in them. Davidson proposed a balanced approach of Western and multicultural concepts in school curricula. Arts education in America, according to Davidson, could be a pathway to knowing that all people are created equal, and that societal contributions were, and are, varied but equal.

Norton (1984, 1985) and Koeller (1977) believed that children's attitudes and cognitive development could be shaped by stimulating literature, and felt that the uses of multicultural literature were essential educational goals that encouraged the following values: (a) pride in ethnic heritages; (b) language development; (c)

cognitive development; (d) social development; (e) pleasure; and (f) information about cultures, the world, history, and art.

Norton (1985) stated that reading and comparing literature across cultures encouraged children to identify and appreciate the similarities and differences of cultures and histories and develop an understanding that America was contributed to by a myriad of diverse people. Programs within school curricula could reach large numbers of children and plant seeds for understanding the world.

A Human Rights Education Program in the Shoreham-Wading River School District taught children to see past personal confines of cultural experiences. Adams, Pardo, and Schniedewind (1991/1992) expounded on special programs within the school which focused on staff development in the areas of instruction, cultural diversity, religion, social class, content, pedagogy, and affective and cognitive learning. Student focuses were on education for diversity and social responsibility, cooperative learning and cooperative educational practices, conflict management and resolution, and peace education. Major attempts at Shoreham-Wading River affected staffs' and students' attitudes, awareness of cultural diversity, relationships, curriculum materials, beliefs, and institutional characteristics.

The program had three stages. Stage One focused on the development of cultural consciousness and awareness, and included appreciation of one's own and others' culture. Some community service projects were done to prepare students for a world of diverse populations containing disabilities and handicaps, and ethnic, religious and social differences. Stage Two helped children to think critically and analyze ways in

which any dominant culture may perpetuate inequality and racism. Classes on developing critical awareness were offered. Stage Three was actual change. On a personal and school-wide level, students learned that they could make a difference, acquire a sense of social responsibility, and become socially active in promoting acceptance and peace. Although the Shoreham-Wading River students were predominantly white, middle-class and Christian, cultural consciousness helped students to respect a variety of cultural backgrounds.

The Foxfire Program was an example of school and community working together to encourage the knowledge of culture, past and present. Wigginton (1991/1992) reported favorable results from having students in schools work within the surrounding community to learn the historical arts, folklore, ethnic history and lifestyles of ancestors. Sustained exposure, coupled with independent student research and inquiry, was a powerful catalyst in developing cultural literacy. The Foxfire Program stressed that knowledge of personal cultures was worth knowing and could help improve the understanding of others and varying cultures.

The writer agrees with advocating arts education as an avenue in which cultural appreciation and knowledge could be cultivated. The arts continue to touch all countries and ethnic groups. Special programs within schools that involve children in learning about others in ways that they enjoy are ensured a greater possibility of success. Learning is heightened through studies in which children like to participate. The writer's questionnaires and interviews indicated all students enjoyed art.

Peace Curricula

Research showed that several authors advocated the implementation of peace curricula to extend studies beyond the analysis of nations at war. Ruddick (1989) and Noddings (1991/1992) promoted continued studies of what it meant to be peaceful, live without the fear of violence, and also reside comfortably with others.

Hudson (1991) expounded upon tools to promote peace and proposed a peace curriculum for elementary schools. It included lessons for children on how to make peace with themselves and others. An anti-bias curriculum entitled "Tools for Empowering Young Children" (Dermond-Sparks, 1989) made suggestions for teaching young children to identify, resist, and counter biases.

Of particular interest to this practicum was the exploration of strategies proposed by Kauppinen (1991) for organizing and sequencing peace education programs in art education. It included global awareness, human relations, cultural diversity and environmental awareness. The underlying principle suggested that by examining art works which represented human relations, the environment, war, political situations, social issues, and other relevant subject matter, the in-depth study of aspects of peace were possible. The concept that pictures were, and are "language," indicated that through art education, peace education could be a lifelong process.

Partnerships: Art Museums and Schools

The use of partnerships between art museums and schools in the community to teach about cultures around the world was advocated by Desmond (1985), Soren

(1992), Neu (1985), and Stone (1993). The concept of museum school tours to improve knowledge of cultural diversity and ethnic contributions, involved art and artifact collections and exhibitions on how "art" could be brought into every area of the school curriculum.

According to Soren (1992), schools, museums, and performing arts organizations each had distinct roles to play in the public's education of culture and arts awareness. Dynamic partnerships could be established to enrich many aspects of the school's curricula, and organizations in society could collaborate to contribute not only to a lifelong learning process, but to the infusion of respect and appreciation between cultures and people. Able (1991) claimed that museums' missions were to nurture the minds and the spirit of the American people. In the coming decade, Soren (1992) felt the cultural organizations would move to newer and stronger roles in promoting public awareness on various issues.

In the area of arts and museum education, the National Endowment for the Arts (NEA) (1988) outlined an understanding of what the arts as a part of basic education should embrace: (a) the diversity of cultural achievements and past human behavior, (b) the understanding of cultural products, (c) the knowledge of one's personal and cultural community, and (d) traditions that help an individual become familiar with other cultural traditions.

In summary, Soren (1992) believed society's material culture and visual and performing arts heritage provided opportunities for schools and communities to access valuable insights into the human spirit and mind. Desmond (1985) and Neu (1985)

advocated the school's use of museums to help fill the needs of the curriculum. Art museums and schools that worked together to promote the interchange of ideas between people, groups, and countries, could improve the education for children and adults, and facilitate learning about visual arts and cultural heritage.

Desmond (1985) described how the exhibit entitled "African Elegance: The Traditional Art of Southern Africa" was exhibited at the Canton Art Institute in 1984. The exhibition included representative pieces of basketry, beadwork, pottery, dress, and photographs from Africa and the African people of Botswana, South Africa, and the Kingdom of Lesotho. The design and organization of the exhibit provided gallery participants with opportunities to glean information about the rich, cultural, practices demonstrated by the forms and functions of the artifacts. The museum provided rich experiences in which viewers could see other people's world. Children were asked to analyze, describe, and interpret artifacts, talk with the artists, and immerse themselves in a new environment. Reading and discussions followed the visit and provided a structure for students to understand and learn about the art and culture of South Africa (Desmond, 1985).

The writer felt that partnerships between art museums and schools were a viable component to the practicum's goal.

Exchange Programs

Gross and Juefei (1991/1992) revealed the connections that had been made between Vermont and China, to facilitate a richer, deeper understanding of Chinese

society. A partnership between state, towns, teachers, universities, and schools enabled Vermont to explore the world's most populous country. Workshops on cross-cultural comparisons of the educational systems, student exchanges, visiting speakers, language, music, and arts were a part of the sharing and promotion of cultural awareness. Nearly half of Vermont's school districts participated in the China Project over five years. The exchange helped thousands of families learn about the world's most densely populated country and, according to Gross and Juefei, students develop a deeper understanding of the Chinese society. Districts hosted the visiting of Chinese teachers through the American Field Services Program which increased hospitality and friendships.

Because of the cultural knowledge shared between the two countries, continued peaceful relations were prompted through the avenue of the school as well as through governmental efforts. Gross and Juefei believed the main audiences of the project--teachers, students and community members--were committed and encouraged to continue international education as a lifelong process for promotion of peace, sharing and awareness.

Cultural Arts Education: Art as Cultural Understanding

All people in the United States, except the Native American, are immigrants or descendants. In an urban school setting, there may be students from a myriad of ethnic heritages including Black Americans, Jewish Americans, Hispanic Americans, Asian Americans, Native Americans, Eastern and Western European Americans, and

peoples of the Middle East. With such rich and varied components, it is important to become aware of many cultures, ideas, values, structures, customs, histories, religions and beliefs. There must also be common bonds in order for our nation to work cohesively. It is a challenge to our educational system to create understanding of the various ethnic, racial, and religious groups. The more people know about themselves as a nation of people, the more intelligently, humanly, and sensibly responses to each can occur. Acceptance of some common values are necessary in a society. Consciousness of the many heritages that comprise America is somewhat difficult in schools where there is limited multiethnic representation among faculty and curricula.

Richardson (1990), Glidden (1990), Richards (1988), and Davidson (1985) believed studying multiethnicity through the arts helped to recognize the worth and value of other cultures. Studying works of art and learning about people through personal and cultural art works could promote understanding. Davidson felt that little exposure to other groups contributed to feelings of prejudice, suspicion and uncomfortableness.

Because the arts are an important media through which children and adults express values, feelings, individuality and customs, learning more about fellow Americans via art was proposed by a myriad of authors including Nadaner (1983), Kelmenson (1985), Janesick (1982), Beittel (1983), Chalmers (1979, 1984), Kiester (1985), Schisgall (1985), Eisner (1979), Shehan (1985), Desmond (1985), Brock (1991), Jagodzinski (1982), Bennett (1987/1988), Wasson, Stuhr, and Petrovich-

Mwaniki (1990), and Olorukooba (1985). The authors purported that the arts provided an extension of humanistic values and also an awareness of cross-cultural similarities and differences. The arts could also provide insight into cultures because of the expressive content (Prichett, 1985). Dance, visual arts, theater, music and creative writing were said to be avenues through which cultural diversity in schools and communities could be shared (Davidson, 1985); Henderson, 1985; Prichett, 1985; Reissman, 1991/1992; Rodriguez, 1985). Multicultural arts education should recognize culture, artifact, heritage, and world views without being politically, religiously, ideologically nor philosophically causal.

Suggestions by Tomhave (1992) included a multicultural education theory through the arts which encompassed four tiers: (a) tier 1 took into account national and state mandates for inclusiveness when selecting information; (b) tier 2 was drawn from bicultural/cross-cultural research initiatives and emphasized local population considerations, (c) tier 3 drew from the bicultural initiative and recognized the importance of the study of positive cross-cultural influences, and (d) tier 4 drew from multicultural education theory and emphasized learning about common bonds as well as differences. Tomhave felt that in order to meet the needs of a global public school population, all four objectives should be present in art education programs.

Wilderberger (1991) expounds on the Pullen Arts School used as a model for multicultural "infusion" of the arts. The faculty and students, assisted by a grant from the NEA, designed a long-term unit of study in the arts that included cultural awareness of Asian, Native American, Hispanic and African American peoples. The

model took the existing K-8 curriculum and "infused" the arts with its concepts and components in all subject areas. The library/media center was the unifying force in developing a curriculum for multicultural awareness. Resources included collections of books on Asian arts, folktales, fables, sculpture and studio arts, Kabuki theater and a variety of other information.

According to Wilderberger (1991), the presentation of traditions, customs and artistic expressions through many cultures could help guide students, teachers, and media specialists to the realization that universal themes are repeated in all cultures. Courtesy, harmony with others and nature, honor, family, hard work, and loyalty were threads within the multicultural arts curriculum which celebrated cultural diversity. Gainer (1983), Duncum (1989), Collins and Sandell (1988) and Congdon (1985) suggested that by using the visual arts curriculum and "infusing" folk arts from around the world with classic and popular arts, cross-cultural comparisons and studies could be made. The writer aspires to have the work site resemble aspects of the Pullen Arts School.

Multicultural arts programs, as discussed by Tejada (1985) and Ritter (1982), encouraged the study of art objects and creations as unique reflections of a culture's people. Ritter discussed Pamona, California's multicultural programs in music, dance, and the visual arts. The community, which was comprised of Chicano, Black, Anglo and Asian families, learned to understand and appreciate unique contributions of ethnic groups. The program was designed so that art specialists could provide

multicultural art lessons to classroom teachers. The writer researched literature and proposed the criteria for evaluation of multicultural curricula.

The writer was inspired by Tejada's (1985) and Ritter's (1993) discussions on multicultural arts programs in schools. The infusion of folk art studies from around the world (Collins & Sandell, 1988; Congdon, 1985; Duncum, 1989; Gainer, 1983) was utilized by the author to encourage students to accept and better understand other cultures.

Hamblen (1988), Stokrocki (1988), Chalmers (1992), Collins and Sandell (1988), Blandy and Congdon (1987), and Emeji (1988) supported the concept of cultural literacy through multiple DBAE repertoires. DBAE focuses on art history and cultural contexts as one of four main areas. The discipline of art history which focuses on promoting awareness of art history, past, present and around the world, and taught in conjunction with the areas of studio art, aesthetics, and art criticism, was shown to develop a broader understanding of cultural and religious artistic and aesthetic aspects. Much of the current literature suggested that cultural literacy consisted of a certain type of information that could help individuals deal knowledgeably with particular cultures (Hamblen, 1986). Cultural literacy is not a specific body of knowledge, but rather a process of examining and evaluating the assumptions of one's own culture and of other cultural bases of experience (Hamblen, 1986). In reference to cultural literacy and art history, Hamblen stated:

> It is proposed that DBAE curricula could be accommodative of cultural literacy through the study of cross-cultural arts, the study of art of diverse multicultural

> groups within our society, and through the active, ongoing examination of the means by which particular aesthetic knowledge bases are given legitimation and others are not. Students who have DBAE instruction will have an elaborated repertoire of aesthetic knowledge and a culturally literate base of understanding. (p. 88)

Many schools across the country have adopted DBAE as the standard delivery system for art. Schools and districts which use the model promote a comprehensive education in the arts and cultural awareness. In places where no art curricula exists, promoting the knowledge of diverse historical contributions through the arts would be more difficult.

The writer incorporated the bases of DBAE instruction in fourth and fifth grade art classes. It was also a goal to encourage K-5 teachers to broaden instruction in art to encompass not only the studio aspects of lessons, but the historical and aesthetic components as well. This helped to provide for the examination of art in cultural contexts, and promote cultural literacy.

In-Service Training

In-service workshops or training for staff members which dealt with effective pedagogy, conflict resolution, diverse historical contributions and issues of ethnicity was suggested by Adams, Pardo, and Schniedewind (1991/1992). Nelson (1991/1992) reflected upon the National Seeking Educational Equity and Diversity (SEED) Program and Inclusion Curriculum. It provided K-12 teachers with

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opportunities to become familiar with views on teaching, pedagogy, cultural attitudes, and helped teachers to reconsider what inclusion and multicultural curricula should look like. Traditional content in curriculum, literature, and ethnic studies was reviewed and exposed. Teachers' awareness of ethnic issues were heightened and biases were confronted.

Family Involvement: Ethnic Heritages

Some schools have taken steps to counterbalance what are often called the "wrongs" of curricula that have omitted ethnic studies or acknowledgement of ethnic contributions. Hutter (1987) and Delgado-Gaiton (1991) promoted the utilization of the local families and immigrant family histories in the school to explore ethnic heritages and recommit to pluralism. Celebrating ethnic heritages through shared oral history could involve all family members and help students strengthen identity, self-worth, and relate life experiences to the history of the home, community, and surrounding community. The extension of family history shared within the school setting could authenticate the experiences of different ethnic groups in American culture and promote appreciation, understanding, as well as a sense of belonging.

The inclusion of family heritages and community resources to help raise the level of cultural awareness in K-5 students was a viable option for the work site. Research indicated that parental involvement helped encourage student participation in school, and pride in cultural heritages (Hutter, 1987).

The writer concluded that the most appropriate solutions to the problem were to expand on the research solutions of special programs within the school, museum and school partnerships, family and community involvement, cultural arts education, special multicultural resources, DBAE instruction, and incorporate a variety of original activities at the school site. The writer:

1. Proposed a new school focus of "cultural awareness through the arts," which included experiences and activities to help children learn about the cultures of others.

2. Researched, wrote and illustrated cultural arts resource materials for K-5 teachers to incorporate into curricular studies.

3. Utilized community, staff, students and parents as resources in classrooms.

4. Ordered/purchased artifacts, information, and resources (including videos, filmstrips, books, lessons, visuals, literature) for library/media center and staff use, which were used to heighten awareness and appreciation of cultural diversity.

5. Scheduled art museum docents for classroom presentations and wrote grants requesting money for ethnic/cultural artists' residencies, performances, and workshops which provided exposure to various cultures and arts.

6. Taught cultural arts lessons in fourth and fifth grade classes using a DBAE approach.

7. Provided in-service training on the integrating of art concepts, resource materials into classroom studies, and the use of DBAE instructional approaches.

8. Wrote grants to secure funds for cultural and folk performances and artists.

Description and Justification for Solution Selected

The writer met with the principal to discuss a new focus for the school--cultural awareness through the arts. It was acknowledged that it would be a beneficial program in a global society, and especially at the homogeneous work site. The writer committed to work with all staff, students, and community resources in order to create a better understanding of cultures. Effective and successful solutions were found that specifically fit the school, culture, time restraints, and needs of those involved.

The PTO, staff, and library/media center specialists committed to increasing available resources, activities and opportunities for expanding cultural awareness. The writer committed to:

1. Coordinating all school cultural activities, events, guest artists, presentations and visiting programs/speakers.

2. Writing grants to secure funding for artists-in-residence, multicultural performances, ethnic artists' seminars, and cultural resources.

3. Developing and illustrating arts activities and lesson plans for integrating classroom studies with cultural arts.

4. Promoting the purchasing of visual, artifacts, and resources for the library/media center to enhance instruction.

5. Communicating with families and community members about activities and focuses at school.

6. Presenting the school's cultural arts program to the school board.

7. Acting as a resource person on arts lessons and multicultural arts education.

8. Providing fourth and fifth grade students with lessons on the arts and crafts of world cultures through a DBAE approach.

9. Working with music, physical education, and classroom teachers to integrate cultural and global arts, dances, music, games and instruments into programs.

10. Providing in-service training on the use of newly acquired resource materials, and concepts for multifaceted art instruction.

The practicum's goal was to facilitate and increase cultural awareness and appreciation for cultural diversity. Research indicated that studying the arts of the world was a valuable key to providing opportunities for intercultural understanding and improved human relations among people.

According to Banks (1991/1992), people easily became culturally encapsulated in childhood, and accepted the assumptions of community and family values. Students who were born and socialized within the mainstream culture have fewer opportunities to challenge cultural assumptions and perspectives (Banks, 1991/1992). Schools have traditionally focused on reinforcing those same values. Unless all students have opportunities to experience and benefit from cross-cultural relationships, stereotypes that devalue others may continue, and Americans will not thrive peacefully in the 21st century. Cultural awareness and harmonious relationships between all people is essential.

Whether a school or community is homogeneous and without exposure to other groups or interracially balanced, programs and opportunities that encourage unity are

possible and crucial to developing harmonious relationships among world cultures, promoting mutual respect for similarities and differences in values, traditions and cultural contributions. Of utmost importance should be the development of common bonds among people of the world, which will be a key for enabling people to aspire to and reach the higher goals of global peace and universal harmony. Through the study of arts within cultural boundaries, it is possible to temporarily enter other worlds that appear to be different. It is often through the realm of artistic expression, that humans find the similarities between two seemingly diverse and unrelated worlds.

Report of Action Taken

To accomplish the goals, planning for the cultural arts program began as soon as approval from program supervisors had been given. The project took place from April 1993 to 1994, and was implemented upon request for a second year in 1994 to 1995. The overwhelming success of the writer's multicultural arts education program was a catalyst in the district's long-term commitment to the goal of cultural awareness, and the Cultural Arts Program's design plan, distribution and interest.

The writer began the research on literature concerning cultural/ethnic groups in America, information and statistics on the heritages present in the community and school. Current research and literature in the area of art education, multicultural studies, social studies and related topics were strongly in favor of advocating the building of harmonious relationships among the increasing numbers of ethnic and cultural groups in the world. The "arts" permeate all world cultures.

Exposure to art in many forms and from many places has been a springboard for learning about others and appreciating artistic heritages. Authors Branen and Congdon (1994), along with many other art educators, purported that the insights gained through the expression of art could reveal individuality, customs, symbols, and values, and should recognize individual cultures, artifacts, heritages, and world views without political or ideological causality.

The writer planned a year-long program of study that would offer diverse opportunities for the community to learn about and share cultures. Instructional units developed by the writer, served as models for the exploration of the arts of a particular culture and provided materials and information on concepts that helped teachers become familiar with the following: art and cultural implications; diverse purposes of art forms; the broad and unique views of other people. Implications for classroom integration involved all students and provided opportunities for the exploration and discovery of the role of visual elements in a culture or population. Through the study of arts, integration of the arts into the curriculum, the participation and sharing in celebrations of cultural traditions, customs, artistic achievements, differences and similarities, the writer hoped to educate students and community members about diversity, cultures, and the role of "art" within contexts of world cultures.

The writer researched and developed student pretests, and had art specialists review the contents. The Arti-FACTS tests, or learning activities, were developed to assess fourth and fifth grade students' basic knowledge and familiarity on the arts

from specific cultures. Students at the work site had had no prior art instruction from the author in grades K-3. Art instruction began in fourth grade, with students having little, or no, experience in using various art concepts, such as critical analysis, or working within the disciplines of Art History, Art Criticism, Aesthetics, and Production.

The writer's art program was based on principles and concepts of multiple disciplines, and each paradigm's unique approaches in viewing, creating, responding to, or analyzing, art.

Pilot tests were given, and instruments were refined. The pre-tests were administered and assessed before the project began. Because students were unfamiliar with multiple paradigms, the writer approached art lessons strategically and systematically to familiarize students with the processes needed for working within critical, analytical, historical, and creative modes. The writer's work with students encouraged the development of perceptual skills needed to observe works of art, recognize and describe elements of art within cultural context, discuss and critically analyze attributes that were or were not representational and/or characteristic of local, regional, cultural, and/or global art forms. The abilities to distinguish between art forms and/or cultural arts' "attributes," and identify similarities and/or differences in the usage of design elements, required students to develop unfamiliar and challenging thinking skills in which to perceive and work with art outside the realm of creating.

The writer prepared the literature and research information on available multicultural arts studies to share with the PTO, community, and school faculty. The

concepts of cultural awareness in a global society, the need for the development of acceptance, understanding and ultimately an appreciation for the increasingly diverse populations present in America, were the underlying and motivating forces which prompted the writer to promote learning through multicultural art education. The writer presented the concepts of developing cultural awareness through the study of ethnic and cultural arts, and the unique contributions made, by sharing heritages, traditions, folklore, literature, folk and visual arts, music and dance.

An overwhelmingly positive response was received for the implementation of a Cultural Arts Program at the school which could foster a greater understanding between people. The PTO and school staff supported the new school focus with goals specifically targeting the related outcomes, and established the Cultural Arts Committee. The writer was the coordinator for the school cultural awareness activities and programs, and worked throughout the year as the liaison between the school, parents, community, museums, and university. The writer planned a year-long program with various activities occurring weekly. The final event, which occurred in the spring, was a Cultural Arts Festival (Appendix K)--a culmination of global studies and Multicultural Awareness Day workshops (Appendix L), which encompassed the arts, crafts, traditions, customs, festivals, music, dances, foods and celebrations of the world.

Students were given "passports" and traveled to several "workshops" or "cultures" to learn about unique aspects of each country. Workshop presenters and student volunteers marked students' passports with "entry" and "departure" stamps, to

lend an air of authenticity to their travels (Appendix M). After each session, students returned to classrooms with arts, flags, crafts, and a variety of other creations and/or learnings to share with classmates. Individual students located and highlighted the countries that were visited on large world maps purchased for the year's cultural program.

With the support from the administration and building principal to elicit money from PTO for the purchase of cultural resources, the writer researched available instructional media and materials from various sources and contacted publishing companies for current multicultural resources, prices, and product availability. A second meeting with the faculty and PTO board was established and the requested funds were enthusiastically approved. The writer gathered input from staff members and parents concerning the interests, needs, ideas, requests, and resources that would supplement or expand upon, existing curricula. Suggestions for books, visuals, videos, art programs, slides, artifacts, literature, and cultural materials that would be utilized within classrooms, art classes, and the media center for interdisciplinary and/or thematic studies, were emphasized.

Research and literature indicated that the arts were an avenue of study through which the world's cultures' achievements, accomplishments, and contributions could be experienced, presented, shared, discussed, understood and appreciated. In a similar way, cultural diversity within America, and also the local community, was explored in an accepting nonthreatening "celebration of cultures." Cultural materials

were selected, ordered, received and cataloged by the library and art room for use by students, staff and parents (Appendix N).

The writer researched information and then developed, wrote and illustrated lessons, visuals and multicultural activities as resources for teachers, art masterpiece volunteers, and community members to utilize in the exploration of the world through the arts. When the multicultural arts research packets were completed, PTO helped to reproduce the information for checkout. New information pertaining to the arts, customs, social values, music, and traditions were added to the packets throughout the year.

The Cultural Arts Committee initially met to determine the parameters, logistics and focuses of the program. Monthly meetings were scheduled after school in the writer's art room where planning, art demonstrations and ideas were explored. Committee subgroups, to assist with the various components of the program, were established. After the writer had created cultural arts "logos" for use in communications concerning requests for presentations and cultural communications (Appendix O), volunteers from the committee were elicited through phone calls, fliers (Appendix P) and school/parent newsletters. Museum speakers were scheduled for classroom presentations (Appendix Q).

The response from the community was large, and the incoming offers to help and contribute in various ways, were directed to the writer's school and home address. Parents soon became involved in the active schedule that surrounded the year's Cultural Arts Program. School communications kept the community and staff abreast

of events, happenings, student activities, classroom and art studies, guest artists, museum visitors, and highlights concerning the unique contributions of the many people involved. Through the community's responses, the writer contacted volunteers, and set up a Multicultural Awareness Day for the spring.

During the bimonthly staff meetings at the work site, the writer, as Art Specialist and Cultural Arts Committee Coordinator, was able to present "art focuses" to the faculty which consisted of sharing arts information on topics such as cultural resource usage; world and/or local concerns on cultural issues; dissemination of multicultural art activities, newly acquired cultural artifacts, videos, literature, art works, etc.; specially developed lessons by the writer for school use in classrooms; progress of cultural committees and subgroups; answering and posing questions; discussing problems or needs, and addressing individual requests for classroom help, lessons, demonstrations and art visuals from the art specialist.

The Cultural Arts Program focused on raising the level of cultural awareness of K-5 aged students through multicultural arts education. The writer's plans for achieving the goals took teachers' workloads into consideration. To facilitate success of the program without placing demands upon teachers and participants, the writer undertook the philosophy that by providing teachers with quality, multicultural arts resources, information, illustrated lesson plans, activities, and information on a specific culture's social or economic aspects, little time, if any, would be needed to prepare lessons. Teachers and students would have a greater amount of time to learn, explore, create and experience the arts.

Classroom teachers were very receptive to resource packets on a variety of cultures, and checked out materials from the art room and media center. The school had recently acquired improvements in technology, providing avenues for cultural media exploration through computers, videos, video discs, software and network stations. Resources for future use were identified.

When all the cultural materials were ordered, developed, and ready to use, the writer provided demonstrations during faculty meetings, and to individual teachers upon request. Grade levels worked together to build exciting world explorations through a variety of means. Generally, teachers chose one or more countries and/or cultures that were identified in the social studies curriculum.

Through the integration of the arts, it was possible for a more comprehensive and expanded approach to learning to occur. The study of a culture's history, achievements, artistic endeavors, values, symbols, and uses of art forms created within different time periods, broadened insights into the lives of other people. Interdisciplinary units were utilized throughout the school year. Ethnic foods, customs and traditions, folk arts, and folklore were seen as integral and valuable parts of life, placed alongside other more frequently studied social aspects such as economics, geography, industry, capitals, etc.

Teachers often selected cultures or groups to explore through the identification of the unique heritages within classrooms. From kindergarten through fifth grade, students could encounter an in-depth multifaceted approach to learning about the world and its people. Although teachers were given creative reign to explore the arts

and crafts of the world, it was established through feedback, that choices for studies in younger grades often focused on heritages and cultures found in the immediate community, whereas, older grades chose to explore the global world in a more in-depth manner. Older students could build upon the previous year's curriculum focuses, and greater developmental and cognitive abilities to understand distances, locations, heritages, migration, etc., enabled students to expand horizons.

Individual classes pursued study choices and displayed "learnings" throughout the school which focused on the contexts of the arts, dances, music, folklore, literature and customs of world cultures. Students were able to work with visiting local artists in the art room during the year. The artists' cultural and ethnic arts and crafts were shared with the school and community. Performances and workshops which focused on the folk arts of world cultures were also infused into classroom studies through local arts' classroom presentations.

Information on cultures and diversity was presented through the arts, library studies, music and physical education classes, and social studies curriculum. Appreciation of others' values, ways, lifestyles, beliefs, and arts was carefully cultivated through the infusion of cultural investigations, multicultural arts studies, community involvement, and resource information that was available to facilitate global studies. The school year was filled with a variety of new cultural experiences for children, including guest artists, community and museum speakers, ethnic performances, studies of world arts through cultural arts lessons, visuals, videos, and games from around the world. A Cultural Arts Festival was held for the school and

community. An Ethnic Foods Week for children in the cafeteria and a Culinary Cultural Cuisine for the evening of the Cultural Arts Festival was coordinated by the writer. The writer also planned and involved the school in a multicultural parade, opening and closing cultural ceremonies, artifacts displays, artist residencies, cultural performances and ceremonies, multicultural awareness workshops, a school board presentation, and year-long cultural studies with emphasis on the discovery and celebration of arts and cultures.

CHAPTER V

RESULTS, DISCUSSION AND RECOMMENDATIONS

The work site was an elementary school with less than 2% of the students considered as minority. Records indicated that out of the district's total student population, which was divided among 30 individual schools, approximately 30% were minority. Students at the work site had few culturally diverse experiences within the community or at the school which focused on encouraging awareness and appreciation for cultural contributions, values, and customs of America's multicultural makeup. Teachers did not have current cultural resources that were easily accessible and available for use at the school. Because of the cultural and socioeconomical homogeneity of the surrounding community, no significant cultural conflicts were known to exist between students. Similar economic and financial abilities of families enabled most children access to desired opportunities and experiences, and decreased the possibilities for friction caused by economic disparity between groups within close proximities.

The writer implemented the following solutions:

1. Proposed a new school focus of "cultural awareness through the arts," which included experiences, activities, curriculum studies and community sharings to help children learn about the cultures of others.

2. Researched, wrote and illustrated cultural arts resource materials for K-5 teachers to incorporate into curricular studies.

3. Utilized community, staff, students and parents as resources in classrooms.

4. Ordered/purchased artifacts, information, and resources (including videos, filmstrips, books, lessons, visuals, literature) for library/media center and staff use. Criteria was used to assess quality of material (Appendix R).

5. Wrote grants and received funding for ethnic, folk, and cultural artists' performances and seminars, which provided exposure to and direct interaction with various aspects of different cultures.

6. Worked cooperatively with local art museums to provide the school with workshops and presentations on the historical, aesthetic, cultural, and contextual information of global arts.

7. Provided instruction for students on cultural arts in fourth and fifth grade art classes utilizing a DBAE approach, and developed Cultural Arts Games.

8. Provided in-service workshops for staff on DBAE instruction and how to use the approach in the teaching of art.

9. Provided training on the integration of cultural arts and resource materials into classroom studies.

Results

An analysis of the pre- and post-responses from student and staff interviews, questionnaires, students' test scores, logs, journals, was conducted to determine if there had been positive changes concerning the following: (a) an increase in the schools' emphasis of, and support for addressing the issue of cultural awareness; (b) an increase in the amount of current and available cultural resource materials at the

school, and the usage of cultural materials by the teacher; (c) an increase in cultural activities and experiences for students at the work site; (d) an overall increase in the number of students who felt the school had helped to learn about and understand people in other cultures and groups; (e) an increase in the knowledge that understanding the artistic expression of cultures through the study of cultural arts, can facilitate the learning about other cultures; and (f) an increase in the overall level of cultural awareness of K-5 aged students.

Expected Outcome #1 stated: There will be an increase from 5 to 20 of the 35 teachers who indicate that cultural awareness is "adequately" addressed at the school. The word "adequately" was defined as meaning an emphasized focus on school goals that addressed issues concerning cultural awareness; and in demonstrated support by the school to provide related sources, quality activities and experiences for students, as well as professional growth activities for teachers.

Figure 1 shows the comparison of pre- and post-staff interview question responses concerning the school's rating in terms of addressing student needs in the area of cultural awareness. An analysis of the results indicated that 26 of the 35 teachers felt that cultural awareness was "adequately" being addressed. The information was based on the increased amount of support for cultural activities and resources, demonstrated through the acquisition of money for expanding the library/media center's cultural arts materials, and the commitments to new school goals. Teachers' responses also indicated that the increased amount and availability of multicultural resources helped

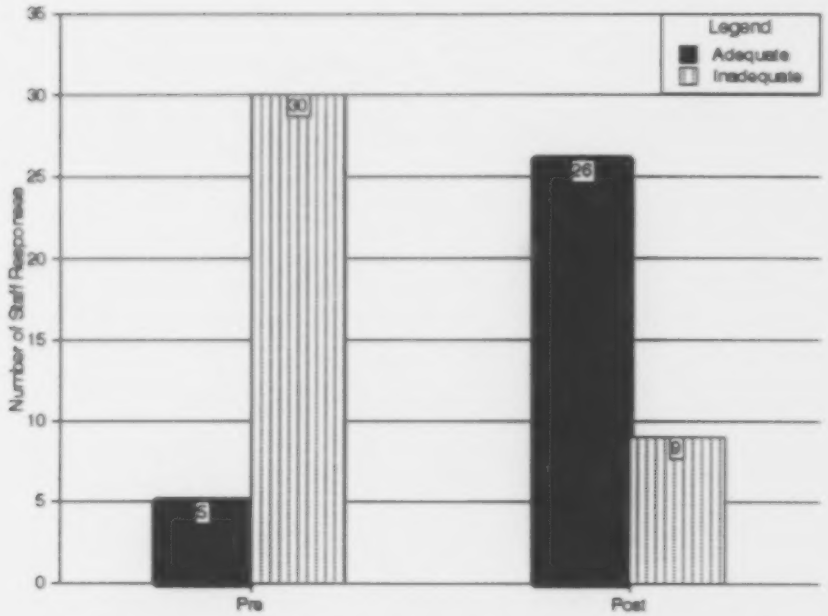


Figure 1. Comparison of pre- and post-staff interview question responses: School rating in terms of addressing student needs concerning cultural awareness.

to expand personal knowledge, and consequently the application and integration of cultural studies occurred more frequently.

Figure 2 responses showed a decrease from 18 to 6 of the 35 staff members who felt that students were not being prepared by the school for the diversity in the community. Responses indicated that the cultural arts program activities, the growing concern about cultures, and the school's focus on multicultural awareness, facilitated the increase of opportunities for students to understand and learn about diversity.

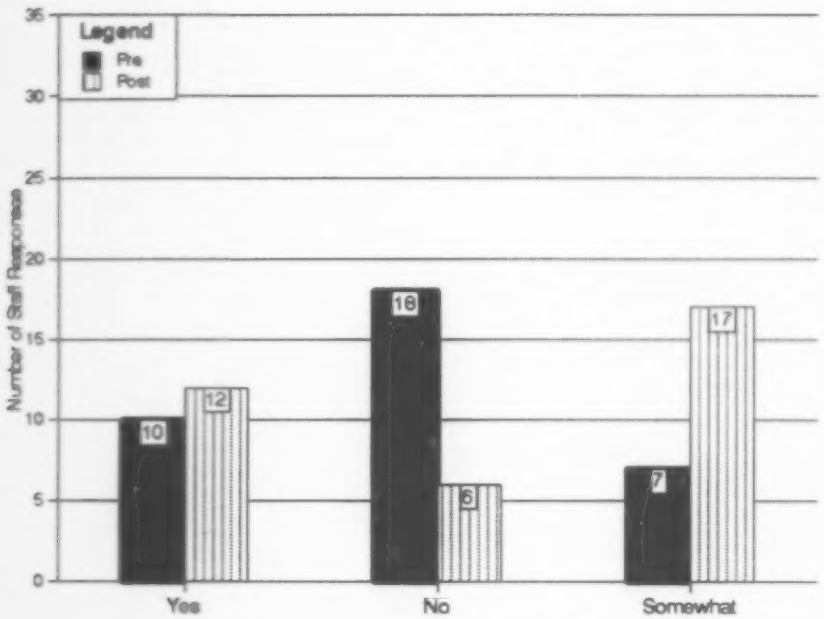


Figure 2. Comparison of pre- and post-staff interview question responses: Students' preparedness by the school for dealing with diversity in larger communities.

Expected Outcome #2 stated: Post-staff questionnaire responses will indicate an increase from 0 to 30 of the 35 teachers who feel there are cultural resources at the school which can be utilized to teach about cultural diversity and/or help to raise levels of cultural awareness (Question #9). A library/media center checkout list will show newly acquired cultural resources for the school. Figure 3 shows a large increase of 0 to 19 staff member responses who feel there are enough resources in the school to help promote cultural awareness. Staff members also indicated on comments on the post-questionnaire that the quality of the resources and the in-service

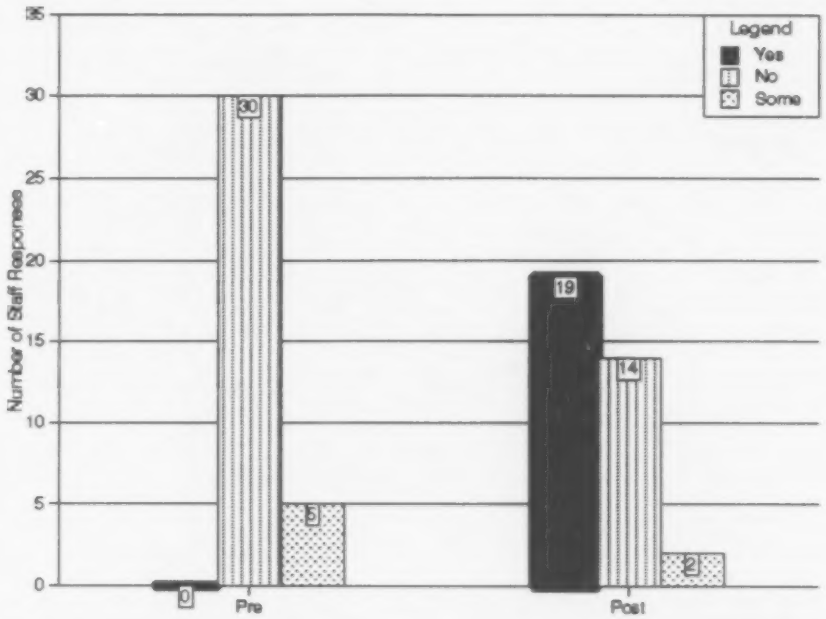


Figure 3. Staff response as to whether or not there are enough resources in the school to help cultural awareness.

training on classroom applications were largely responsible for the increase in personal knowledge about global studies and the increase in the students' sense of respect and appreciation for the world's diverse people.

It was also indicated that 21 of the 35 teachers felt the arts were an exciting way to enhance studies and capture children's attention. A library/media center checkout list indicated teachers used the cultural resources frequently for classroom studies.

Expected Outcome #3 stated: Post-staff questionnaire responses will indicate an increase from 2 to 30 of the 35 teachers who feel students at the school experience

cultural activities "often," or 10-15 times per year. Figure 4 shows responses on post-staff questionnaires. Results indicated that there was an increase from 2 to 18 of the 35 teachers who felt that students experienced multicultural activities "often." Resulting information showed a decrease from 18 teachers to one teacher who felt that students experienced cultural activities "rarely" (0-9 times/year). Sixteen teachers reported multicultural experiences for the children occurred only sometimes (2-9 times/year).

Expected Outcome #4 stated: Post-student interview responses will indicate that 40 of the 60 students feel the school helps them learn about and understand people in other cultures through experiences, instruction, activities, and arts. Figure 5 results show that an increase from 10 students to 53 students occurred in the statement that referred to the school's help in preparing them for the understanding of people in other cultures.

Expected Outcome #5 stated: Post-student questionnaires will show an increase from 11 to 60 of the 90 students who indicate they know they can learn about other cultures through the arts. The results showed that there was an increase from 11 students to 81 students who understood that studying the arts can help people learn about other people and cultures (Figure 6). Multicultural Awareness Day Student Response Forms indicated that students enjoyed learning about cultures through the arts (Appendix S).

Expected Outcome #6 stated: Post-Arti-FACTS tests entitled Visual Recognition and Cultural Artifacts and Styles and resulting scores will indicate an increase in

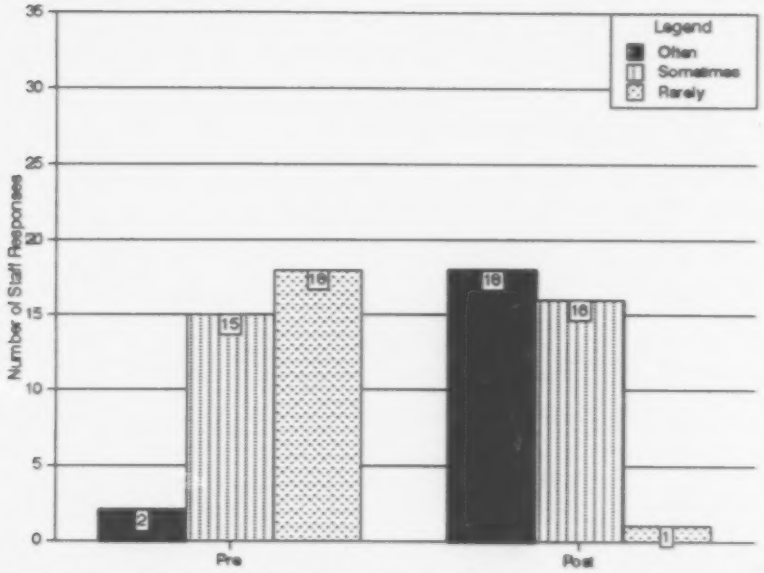


Figure 4. Exposure of K-5 students to multicultural experiences yearly.

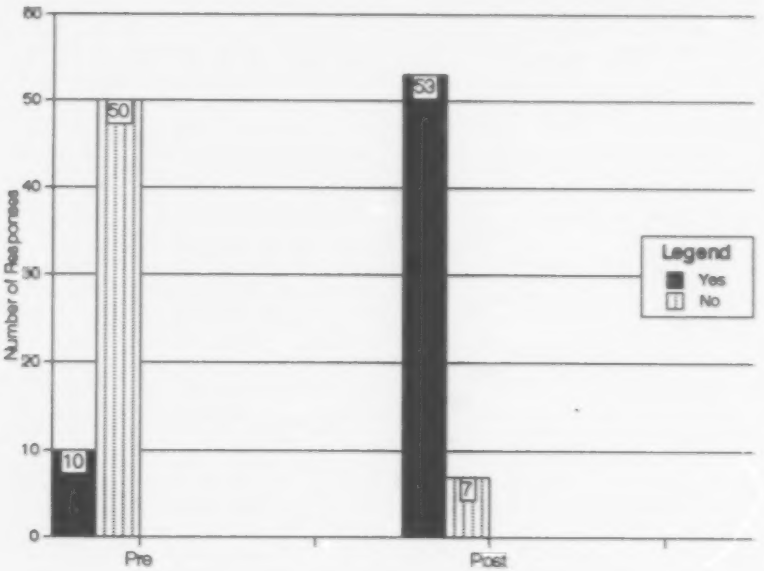


Figure 5. Comparison of pre- and post-student interview question responses relating to the school's help in the preparedness for understanding people in other cultures.

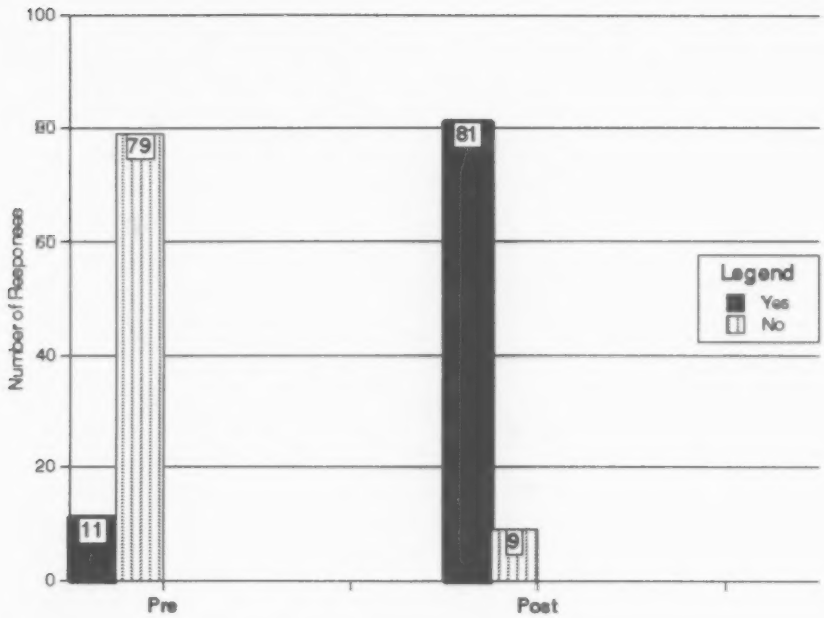


Figure 6. Comparison of pre- and post-student questionnaire responses relating to art students' knowledge that studying arts can help people learn about cultures.

knowledge about visual and cultural arts, artifact attributes, cultural styles and symbolism. The results of the fourth grade visual recognition test relating to artifact/art form showed a large improvement in the number of correct responses on the number of identification of artifacts (Figure 7). Post-fourth grade Arti-FACTS results relating to the identification of the country or culture, indicated a large increase in students who were able to identify the culture or country the artifact was associated with (Figure 8). Overall, results showed an improvement of 173%

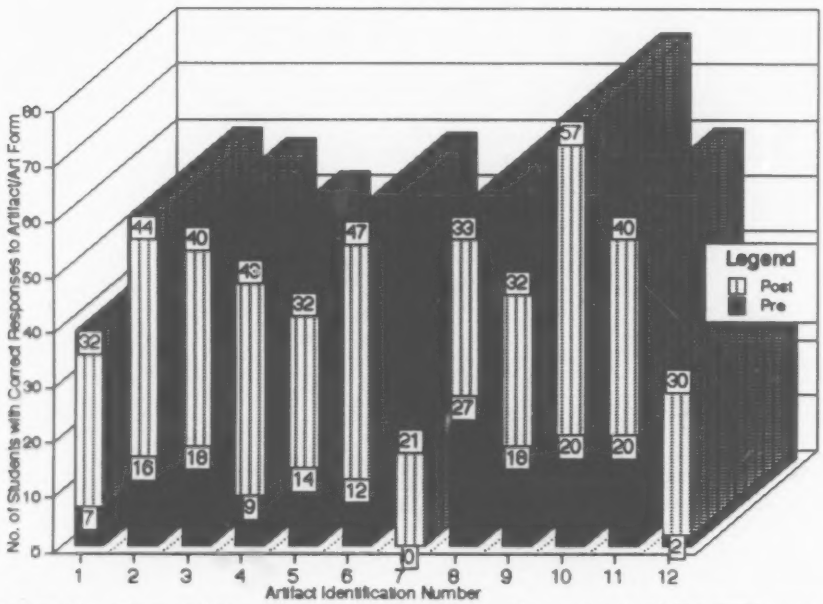


Figure 7. Comparison of pre- and post-fourth grade Arti-FACTS results (visual recognition) relating to artifact/art form.

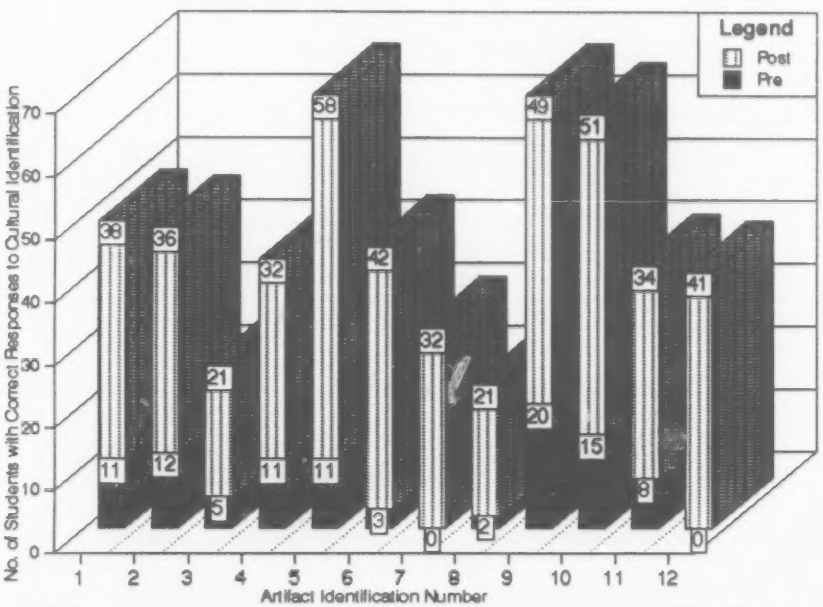


Figure 8. Comparison of pre- and post-fourth grade Arti-FACTS results (visual recognition) relating to country or culture.

between the combined pre- and post-fourth and fifth grade results on the visual recognition test identifying artifact/art form and a 362% improvement on cultural identification (Figure 9). Figure 10 shows an increase from 23% to 63% of combined fourth and fifth grade students with correct responses on the pre- and post-Visual Recognition test relating to artifact/art form and an increase from 14% to 63% of fourth and fifth grade students with correct responses on the pre- and post-Visual Recognition test relating to country or culture identification.

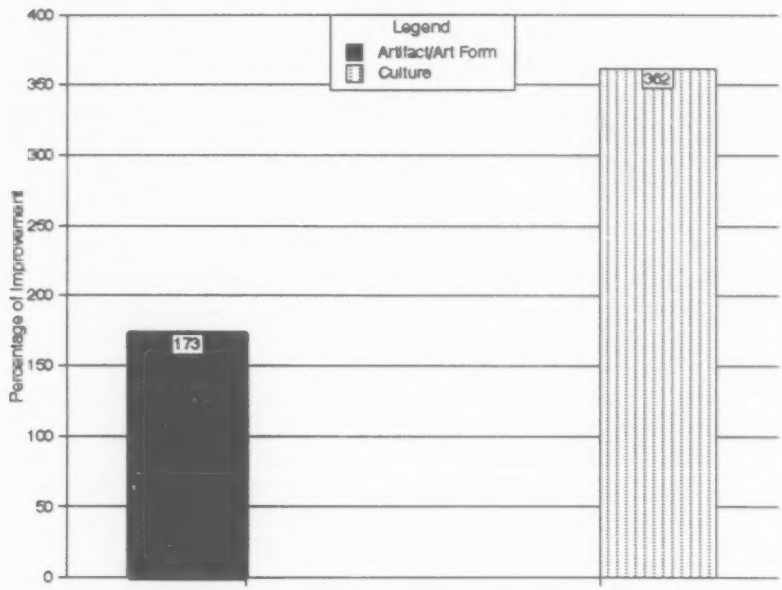


Figure 9. Percent of improvement between pre- and post-fourth and fifth grade results on the visual recognition tests Arti-FACTS art form and culture identification.

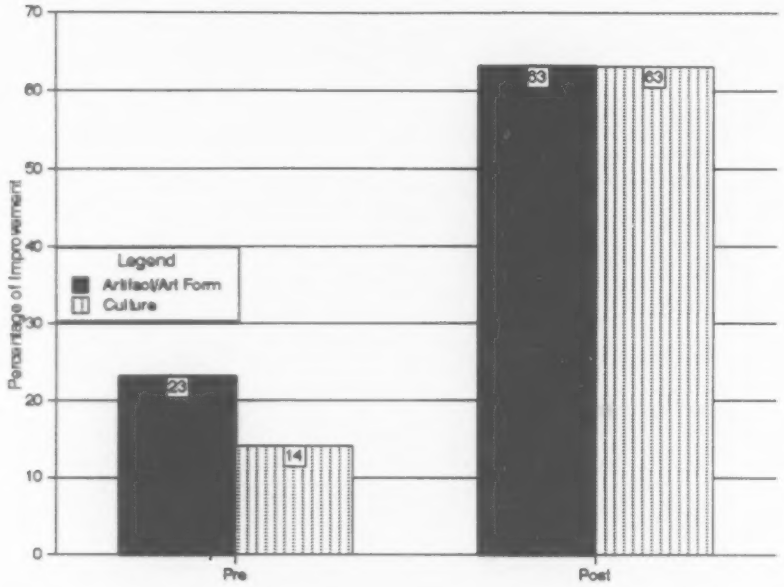
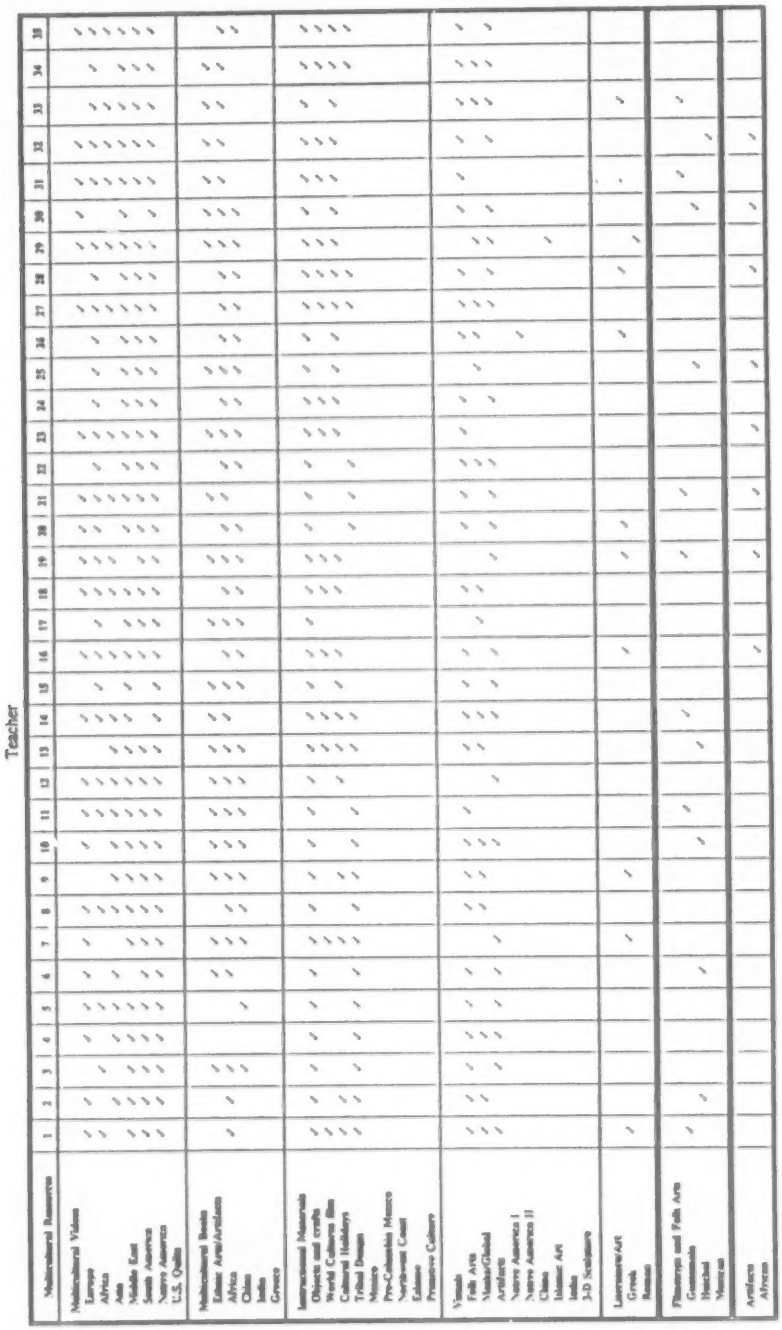


Figure 10. Percent of correct number of responses from combined fourth and fifth pre- to post-visual recognition tests relating to artifact/art form.

Expected Outcome #7 stated: Twenty of the 35 teachers will utilize resources, materials, books, visuals, etc., written, provided or purchased by the writer for the study of cultural group(s) through the arts during the year. The results indicated that all 35 teachers utilized cultural resources purchased or developed by the writer for the specified purpose (Table 9).

Table 9

Sampling of Newly Acquired Multicultural Resources and Staff Usage Checkout Sheet



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Discussion

Post practicum results showed that the practicum was successful in achieving its goal to raise the level of cultural awareness of K-5 aged students through multicultural arts education. The students, as well as the community and staff, responded enthusiastically and positively to all aspects of the practicum project.

An analysis was performed on the pre- and post-responses from students and staff on questionnaires, interviews, and feedback from response forms (Appendix T). Students' test scores, logs, and journals were also analyzed. The writer determined that Expected Outcomes #1, #4, #5, #6, and #7 were achieved. Although Expected Outcomes #2 and #3 were not attained, comments and responses from the post-staff questionnaire, indicated that teachers felt there should be a greater number of resources available and experiences for children. It was acknowledged that large improvements had been made in the areas.

Teachers at the work site were highly enthused about the Cultural Arts Program proposed by the writer. Although theoretical information and research literature on multicultural education existed, many teachers at the work site found themselves at a loss for instructional strategies in implementing any authentic multicultural arts activities, studies or concepts found in the research. Access to resources at school were extremely limited.

The realization that multicultural America was demanding avenues through which children and all people prepare for harmony amidst diversity was overwhelming. The following concepts were essential to the goal of cultural awareness: (a) "respect for

others," (b) "appreciation for differences and similarities," and (c) "the celebration of diverse cultural heritages and contributions to America."

It should be noted that the writer approached the practicum goal of raising levels of cultural achievement for fourth and fifth grade art classes in a more comprehensive and multifaceted way than was done for the K-3 student population. The writer believed it was critical for art students to develop the skills needed to work within instructional frameworks related to historical art investigations. Students worked with the writer and developed skills in the observation, interpretation, and analyzation of art within the contexts of cultures. Art students progressed from virtually no experience in, and little ability for, working within various art disciplines (except production). Students demonstrated abilities to progress from the lower level skills of visual recognition and attribution identification to higher level skills needed to analyze, interpret, compare and contrast variations in visual elements incorporated into art forms by different cultures.

It was a goal of the writer to develop the skills required for fourth and fifth grade students to analyze works of art and ultimately be able to discriminate more carefully between art forms, styles, meanings, symbols and cultural contexts. The writer did not attempt to implement similar goals for students in grades K-3, because K-3 classroom teachers were responsible for direct art instruction. The writer planned in-service workshops to help teachers develop knowledge about, and instructional skills in, the DBAE approach to teaching.

The workshops emphasized the use of all four components or disciplines in the teaching of art in order to provide a broader understanding of the facets within art education. The abilities to appreciate, create, discuss, write about, or study arts' history were emphasized as equally important. Understanding the art forms of various cultures required students to know that cultures and historical periods perceive art forms in different but equal social and contextual ways.

Recommendations

The writer proposed the following recommendations concerning the promotion of cultural arts programs within the school:

1. Propose the benefits and rewards of cultural arts program to all stakeholders.

2. Elicit the support and economic backing for the proposed program from decision-making teams.

3. Provide research which substantiates the success of learning "through" the arts and through interdisciplinary arts program, which shows: (a) the dynamic impact of arts on learning (Sautter, 1994); (b) the uniqueness of the "arts" as an avenue to secure children's interest for continued learning; (c) the arts as a substantial academic subject, and as a natural method for discovery and learning.

4. Generate widespread community support, input, and participation by active communications through school/home newsletters, art and district communications.

5. Begin with yourself!

6. Become culturally aware of the diversity in America and the world; become knowledgeable, literate, and respectful on poignant issues concerning race, biases, stereotypes.

7. Travel and share heritages and/or the cultures in America with others.

8. Exchange cultural stories, customs, histories and values.

9. Develop a strategic long-term plan in which the goals can successfully be carried through; have a short-term plan ready for easier and more immediate access if necessary.

10. Help make "buy-in" to the plan easy. Although it may be substantially more work, others will be more likely to try new ideas or commit to something that does not require additional work to be done by them.

11. After commitments have been secured, develop an exciting, unique and impactful cultural program.

The writer has attached recommendations for igniting interest for such a program in Appendix U.

Studying the Arts of Cultures

In order for the arts of a culture to be fully understood within cultural contexts, it is recommended that the following ideas be included and considered:

- The relationship between the artist and the culture of the group
- The "norms" of the group or culture
- The basis for art within a culture

- The variations in artistic expression, and whether they are existent or accepted
- The traditions and cultural influences on a group's artistic creation(s)
- Whether the art reflects that culture
- The role of the artist within the culture or group
- Contextual, relative and cultural criteria for "judging" art
- Whether the art work enhances and/or transmits the values, qualities, attitudes, beliefs, and roles of the culture (Chalmers, 1992)

The writer recommends that when promoting a multicultural arts approach, coupled with the use of a DBAE format, the following points be followed:

1. Be respectful and knowledgeable about students' diverse backgrounds, including cultural heritages, values, traditions.
2. Acknowledge that cultural art forms vary in diverse ways although they are equal in terms of quality.
3. Provide a classroom where sharing, openness and acceptance are encouraged and differences and similarities acknowledged.
4. Give students opportunities to teach others and facilitate the understanding about arts in other cultures.

The writer recommends the following visual resources for use with young children:

1. Georgia O'Keefe: One Hundred Flowers by N. Callaway, New York: Alfred A. Knopf, 1989.

2. Discover Art Kindergarten and Contemporary Women Artists, Davis Publications, Box 15015, 50 Portland St., Worcester, MA 01615-0015.

3. Getting to Know the World's Greatest Artists series, Chicago, IL: Children's Press, 1991.

4. Mother and Child in Art by C. Langer, New York: Crescent Books, 1992.

5. Multicultural Art Print series and Take Five art prints, Crystal Productions, Box 2159, Glenview, IL.

6. Art for Children series by E. Raboff, New York: Harper & Row, 1988.

7. From Play to Art by G. Szekely, Portsmouth, NH: Heinemann, 1991.

8. The Role of Imagery in Learning by H. Broudy, Los Angeles, CA: The Getty Center, 1987.

9. Beyond Creating: The Place for Art in America's Schools, The Getty Center for Education in the Arts, 1985.

10. Art Education: Elementary by A. Johnson, Reston, VA: National Art Education Association, 1992.

11. The Anti-Bias Curriculum by L. Derman-Sparks, and the A.B.C. Task Force, Washington, DC: National Association for the Education of Young Children.

Dissemination

The practicum was shared extensively with district, local and state schools and associations. There was an overwhelming interest for procedures and plans which incorporated an elementary school and the surrounding community in the celebration of the diverse cultures.

Interest has prompted the writer to document and disseminate ideas, as well as information and procedures for initiating the project in other schools and

communities. Requests for resource packets, illustrated multicultural arts lessons, and specific approaches used for eliciting administrative support, have been requested.

The writer shared the results with staff members, parents, students, and principals at the work site, and colleagues throughout the district. In addition to this, the writer has helped other district and local schools develop programs for cultural awareness with the study and celebration of the arts as the centralizing point.

Classroom teachers, parents, administration, and students have expressed enthusiasm for the project to be one that is ongoing and implemented yearly. The writer implemented the project for a second year upon request from the school community. During the two years, the writer was able to write and receive numerous grant fundings for the promotion of cultural awareness through multicultural arts education.

The writer has plans for continued promotion of the arts as a means for understanding cultures and diversity in the global world.

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APPENDIX A

STUDENT INTERVIEW QUESTIONS

STUDENT INTERVIEW QUESTIONS

Name: _____
Teacher: _____
Date: _____

1. How would you rate this school in terms of teaching you about different people in different cultures?

   ☐ Good
   ☐ Fair
   ☐ Poor

2. How would you rate your knowledge of understanding different people's countries and different cultures?

   ☐ Good
   ☐ Fair
   ☐ Poor

3. Do you feel this school helps you to learn about and understand people in other cultures that you will meet in your future?

   ☐ Yes
   ☐ No

4. Please explain how you are or not being prepared to understand other cultures:

   _____
   _____
   _____

APPENDIX B

STAFF INTERVIEW QUESTIONS

STAFF INTERVIEW QUESTIONS

Name: _____
Date: _____
Grade Level: _____

1. How would you rate this school in terms of addressing student needs in the area of cultural awareness?

   ☐ Excellent
   ☐ Adequate
   ☐ Inadequate

   How is it being addressed: _____
   _____
   _____

2. How would you rate your knowledge on cultural awareness and its application in the classroom?

   ☐ Very informed
   ☐ Adequately informed
   ☐ Inadequately informed

   Please justify your answer: _____
   _____
   _____

3. Do you feel that students in this school are adequately prepared for the cultural diversity present in the larger community?

   ☐ Yes
   ☐ No
   ☐ Somewhat

   Why or why not: _____
   _____
   _____

4. How are they being prepared for this in our school: _____
   _____
   _____

APPENDIX C

STAFF COVER LETTER/QUESTIONNAIRE

Dear Teachers:

The attached questionnaire addresses issues and attitudes about cultural awareness and appreciation for ethnic diversity.

I am requesting your responses because the results, along with your experiences, will contribute significantly toward helping bring about cultural awareness at our school.

It would be helpful if you could complete the questionnaire within the next few days and return it to my mailbox. Responses can be anonymous, although I would like to talk to you personally about questions and answers. If you choose to, you can sign your name. Once the survey is complete, I can assess any possibilities that may be needed to help in this area. Your comments are especially welcome! Thank you for your time.

Sincerely,

Laurie Sears
Art Specialist

STAFF QUESTIONNAIRE

1. What is your opinion on the importance of cultural awareness and cultural sensitivity in a global, ethnically diverse world?

   ☐ Very important
   ☐ Important
   ☐ Not important

2. How often do you feel our K-5 students are exposed to multicultural information in the classroom?

   ☐ Often (10-15 times/year)
   ☐ Rarely (2-9 times/year)
   ☐ Rarely (0-2 times/year)

3. Do you feel students at our school have a variety of multicultural experiences throughout the year?

   ☐ Often (10-15 times/year)
   ☐ Sometimes (2-9 times/year)
   ☐ Rarely (0-2 times/year)

   Please explain the experiences:

4. In what ways do you feel our school as a whole could help increase awareness of cultural diversity?

5. In what ways could teachers help bring about awareness and appreciation of cultural diversity?

6. How would you categorize our school community for the most part?

   ☐ Homogeneous
   ☐ Heterogeneous

7. How often do you use cultural resources in the classroom? (Ex., ethnic music, community liaisons, parents as resources, multicultural literature, dance, cultural arts, etc.)

☐ Throughout the year
☐ 2-3 times per year
☐ 0-1 times per year

8. How do you use cultural resources in your classroom?

☐ Social studies curriculum/instructional objectives only
☐ Thematic units (interdisciplinary units, art, literature, reading)
☐ Do not use

9. Do you feel our school has enough multicultural resources or information?

☐ Yes
☐ No
☐ Some

10. If you had a variety of resources on world cultures (arts, architecture, music, visuals, literature), would you utilize or incorporate them in your classroom?

☐ Yes
☐ No
☐ Maybe

11. In your classroom, do you have children who have come from different countries?

☐ Yes
☐ No

Which countries:

12. Do you feel the "Arts" are an avenue in which children's interest can be captured and appreciation for others can be nurtured?

☐ Yes
☐ No
☐ Don't know

13. Please state any ideas, opinions, or comments you have about the above questions. Thank you!

APPENDIX D

STUDENT QUESTIONNAIRE

STUDENT QUESTIONNAIRE

Name: _____ Teacher: _____ Date: _____

Directions: Please check answers to the following questions and write in answers when appropriate.

1. Do you know what the word "culture" means?
   ☐ Yes
   ☐ No
   If you answered "yes," above, please write the definition: _____
   _____

2. Do you know what the definition of "cultural awareness" is?
   ☐ Yes
   ☐ No
   If you answered "yes," above, please write the definition: _____
   _____

3. Do you know what the word "heritage" means?
   ☐ Yes
   ☐ No
   If you answered "yes," above, please write the definition: _____
   _____

4. Do you know your family "heritage" (roots)?
   ☐ Yes
   ☐ No
   If you answered "yes," above, please write what your family "heritage" is:
   _____

5. How can you learn about other people's culture or heritage? Explain:
   _____
   _____

6. Do you feel it is important to learn about other cultures and people?
   ☐ Yes
   ☐ No
   If you answered "yes" above, why do you think it is important?
   _____
   _____

7. Do you enjoy "art?"
   ☐ Yes
   ☐ No

8. Do you think it is important to be able to get along with many different people from different places, cultures and ethnic groups?
   ☐ Yes
   ☐ No
   Please explain your answer: _____
   _____

9. Is "art" something that every culture creates?
   ☐ Yes ☐ Don't know
   ☐ No

10. Do you know why people "create" art?
    ☐ Yes
    ☐ No
    If you answered "yes" above, please explain your answer: _____
    _____

11. Do you think you can learn about "cultures" by studying their arts?
    ☐ Yes
    ☐ No

12. What "types of things" can you learn about other cultures through the study of their arts?
    _____
    _____

13. Do you know someone from a different culture or heritage?
    ☐ Yes
    ☐ No
    If you answered "yes" above, please explain how you are "alike":
    _____
    _____

    Explain how you are "different": _____
    _____

14. Are you from a different country other than the United States?
    ☐ Yes
    ☐ No
    If you answered "yes" above, which country are you from? _____

15. Have you ever attended a festival that was a celebration of a different culture?
☐ Yes
☐ No
Which culture: _____

APPENDIX E

Arti-FACTS (VISUAL RECOGNITION)

Arti-FACTS
(Visual Recognition)

Name: _____
Teacher: _____
Date: _____

Directions: The numbers in column #1 match the visuals. Write the name of the artifact or art form in column #2. In column #3, identify the culture or country that this artifact is associated with.

Column #1 Artifact Number	Column #2 Artifact/Art Form	Column #3 Country or Culture Associated With
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		

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APPENDIX F

Arti-FACTS (CULTURAL ARTIFACTS AND STYLES)

Arti-FACTS
(Cultural Artifacts and Styles)

Name: _____
Teacher: _____
Date: _____

Directions: The numbers in column #1 match the visuals. Write the name of the artifact or art form in column #2. In column #3, identify the culture or country that this artifact is associated with. In column #4, list characteristics of style. In column #5, list the symbolism it possesses in the culture. In column #6, list the cultural information you can extract from this artifact.

Column #1 Artifact Number	Column #2 Artifact/ Art Form	Column #3 Country/ Culture	Column #4 Style Attributes	Column #5 Symbolism	Column #6 Cultural Info.
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					

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APPENDIX G

MULTICULTURAL RESOURCE CHECKOUT SHEET

Sampling of Newly Acquired Multicultural Resources and Staff Usage Checkout Sheet

Teacher

Multicultural Resources	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
Multicultural Videos																																			
Europe	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓		✓		✓		✓	✓	✓	✓		✓			✓		✓	✓	✓	✓				✓
Africa	✓		✓		✓	✓		✓		✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Asia		✓		✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓		✓	✓		✓	✓	✓	✓		✓		✓		✓	✓	✓		✓
Middle East	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
South America	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Native America	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
U.S. Quilts																																			
Multicultural Books																																			
Ethnic Arts/Artifacts			✓			✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		✓		✓		✓	✓	✓	✓	✓	✓	✓		
Africa	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
China			✓		✓		✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				
India																																			
Greece																																			
Instructional Materials																																			
Objects and crafts	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
World Cultures film	✓						✓						✓	✓		✓		✓	✓					✓			✓	✓	✓		✓	✓		✓	✓
Cultural Holidays	✓	✓					✓		✓			✓	✓	✓	✓	✓								✓			✓	✓		✓	✓		✓	✓
Tribal Design	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓						✓	✓	✓					✓	✓					✓	✓
Mexico																																			
Pre-Columbian Mexico																																			
Northwest Coast																																			
Eskimo																																			
Primitive Culture																																			
Visuals																																			
Folk Arts	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓
Masks/Global	✓	✓		✓				✓	✓	✓			✓	✓				✓				✓	✓			✓	✓		✓				✓		
Artifacts	✓		✓	✓	✓	✓	✓			✓		✓		✓	✓	✓	✓		✓	✓	✓	✓		✓			✓	✓	✓	✓		✓	✓	✓	✓
Native America I																																			
Native America II																										✓									
China																																			
Islamic Art																													✓						
India																																			
3-D Sculpture																																			
Literature/Art																																			
Greek	✓						✓		✓							✓			✓	✓						✓		✓	✓				✓		
Roman																																			
Filmstrips and Folk Arts																																			
Guatemala	✓										✓			✓					✓		✓										✓		✓		
Haitian		✓				✓				✓			✓												✓				✓	✓					
Mexican																																✓			
Artifacts																																			
African																✓			✓		✓		✓		✓			✓		✓		✓				

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APPENDIX H

DISCIPLINED-BASED ART EDUCATION (DBAE) COMPONENTS

AESTHETIC PERCEPTION

GOAL: To develop and expand aesthetic perception.

OBJECTIVES: Students will be able to: 1) increase personal aesthetic awareness of visual and tactile qualities in works of art, nature, events, and objects within the total environment; and 2) see the world directly and metaphorically by perceiving the abstract world in terms of visual and tactile images and symbols which are unique to visual arts.

EXAMPLES:

- Become visually aware!
- Recognize and discriminate visual characteristics
- Observe, describe, categorize details
- Identify effects or visual impressions resulting from change
- Compare, contrast ideas/feelings about visual and tactile qualities in art, nature, events, objects
- Describe and discuss imaginative ways to perceive art
- Discuss impressions using visual, artistic language

ART PRODUCTION (STUDIO)

GOAL: To develop and expand visual arts knowledge and skills in order to express ideas imaginatively.

OBJECTIVES: Students will be able to: 1) acquire artistic skills to express and communicate responses to experiences; 2) recognize the importance of personal experiences, and respect the originality of their own visual expressions and the artwork of others; and 3) develop manipulative and organizational skills in using arts media effectively to translate ideas, feelings, and values.

EXAMPLES:

- Design, draw, model, weave, etc.
- Create 3-D qualities
- Create prints, crafts, graphic ideas, etc.
- Use artistic skills to depict ideas, feelings, moods (overlap, variations, colors, textures, balance, repetition, sizes)
- Manipulate, reconstruct, and build

ART CRITICISM
(ANALYZE, INTERPRET, JUDGE)

GOAL: To develop a base for making informed judgement.

OBJECTIVES: Students will be able to: 1) make informed responses to works of art, nature, and objects in the environment, by using objective criteria for analysis, interpretation, and judgement; 2) derive meaning and value from experiences by making aesthetically justified judgments in works of art and other objects; 3) use analysis, interpretation, and judgement to improve or change art.

EXAMPLES:

- Recognize, analyze and use design elements
- Recognize art media, processes, and artistic styles
- Analyze aesthetic/artistic similarities and differences
- Recognize artistic "mood"

CULTURAL HERITAGE
(ART HISTORY)

GOAL: To acquire knowledge of historical and cultural developments.

OBJECTIVES: Students will be able to: 1) study a variety of artworks and accomplishments of contemporary, historic, prehistoric, cultures; 2) understand that art reflects, records, and shapes history, and plays a role in every culture; 3) gain an understanding of their creative abilities and their heritage within the world view; and 4) clarify their own aesthetic values and appreciate differences in the artistic values of others.

EXAMPLES:

- Identify themes and symbols
- Describe variety of visual art forms
- Recognize and identify cultural art forms, and artists
- Describe ways in which people are involved in visual arts in different societies

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D	B	A	E
DISCIPLINE	BASED	ART	EDUCATION
STUDIO/ PRODUCTION	HISTORICAL/ CULTURAL	AESTHETICS	CRITICISM
PRODUCING/ CREATING	CULTURE/ HERITAGE	AWARENESS/ PERCEPTION	CRITICAL DISCUSSIONS

4 BASIC CONTENTS OF STUDY

APPENDIX I

COMPONENTS FOR DBAE INSTRUCTION

COMPONENTS FOR DBAE INSTRUCTION
(Adapted from the DBAE Handbook, by Dobbs, 1993)

Teacher _____
Grade _____
Date _____
Lesson _____

Key: ✓ = use of

I. Studio/Art Production

A. Lesson provides opportunities for individual creative expression. _____

B. Lesson involves active manipulation of materials. _____

C. Children are actively involved, absorbed, and enthused. _____

D. Children are encouraged to invent, analyze, recreate, interpret, change and manipulate for personal solutions. _____

E. Children show knowledge of technical skills and correct manipulation of materials. _____

II. Art History/Culture

A. There is exploration of art in a wide variety of historical contexts. _____

B. Lesson stresses appreciation and sensitive awareness for varying artists, cultures, communities, etc. _____

C. Students study the history of art-making and artistic achievement in terms of traditional stylistic eras, and movements. _____

III. Art Criticism

A. Children are encouraged to talk about, interpret, meanings, and make critical judgments. _____

B. Children analyze form, content, quality of art, verbally, orally or in written form. _____

C. Children are encouraged to examine works of art, and to compare and contrast works to one another. _____

IV. Aesthetics

A. Children reflect upon the experience of art, its impact, and meaning. _____

B. Children make judgments about artworks based upon an understanding of visual form and language. _____

C. Children are encouraged to talk about and support views and opinions. _____

APPENDIX J

EFFECTIVE IN-SERVICE CRITERIA

EFFECTIVE IN-SERVICE CRITERIA
(Adapted from Computer Integrated Instruction In-service: Elementary School, by Moursund, 1989)

- Planning of in-services contains organization, appropriate and varied delivery, proper governance, and evaluation.
- There must be a vision, sense of direction; participant needs are a focus.
- An articulated curriculum is essential, i.e., workshops must relate to each other in a meaningful way.
- An ongoing dialogue must be facilitated between trainer and other professionals.
- The in-service has content and organization, and is resource intensive.
- Characteristics of adult learners should be taken into account to ensure activities are relevant.
- Sequencing of activities allow for exploration, experience, discussion and closure.
- Follow-up, readiness, and in-class observational activities are conducted.
- Training contains lecture, demonstration, practice, and coaching.
- The in-service addresses the school as a total unit; includes global goals.
- Evaluation occurs.

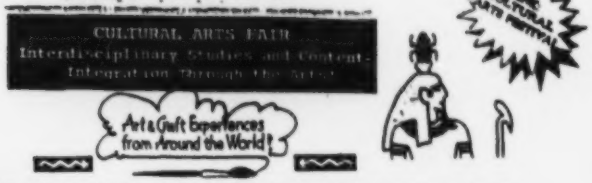
APPENDIX K

CULTURAL ARTS FESTIVAL INFORMATION

1995 Cultural Fair

and

Arts Festival



What is it?

- An evening of Arts and Cultural Studies to share with parents and families.
- Combined disciplines for an Arts Festival and Classroom Studies.

Purpose:

- To promote the awareness of, and appreciation for, cultures, heritages and diversity in our community and world.

Why? ~~~ -KIDS'

- Our nation is changing rapidly due to immigration and world situations.
- The arts are an avenue through which cultures can be explored and appreciated.
- These studies can help build the needed respect, acceptance, and awareness of others in an expanding multicultural world.

Origins:

- The Cultural Arts Fair was developed for Cielo 1 year ago to combine, share, and celebrate an Arts Festival, and "studies" in classrooms (Art, Music, and PE included).
- Studies focus on:
  - Social Studies Curriculum: Content emphasizing "cultures" and "groups," in our community, nation, and world.
  - Arts Curriculum: Creative expression and cultural/global arts.
  - Arts/Crafts, Creative Expression: Poetry, dances, plays, presentations created throughout the year. Sharing with community the creative arts and arts of the world.

You Don't Have to Reinvent the Wheel!!

All information taken was originally put together, researched, bar-coded; duplicated; ready to use: IN MEDIA CENTER! (including):

- Lesson plans
- Ideas for activities
- Social Studies information
- Economic information
- Art information
- Customs and unique cultural practices/art projects; geography; etc...
- Where are they? ~~~→ the Library...
- "Celebrations of World Cultures" written by Kay and Laurie is also in the Media Center. It is [illegible]ed with world music, languages, arts projects, stories, legends, customs and more!!

~~~

What are My Responsibilities as a Cielo Teacher?

#1. To promote cultural acceptance, awareness and appreciation throughout the year. (Art and Social Studies are suggested avenues, but there are MANY!)

CULTURAL ARTS FAIR Night:

- Open-door sharing
- Display on student desks, walls/in halls. (Your class can choose to have a live demonstration/performance??? Remember it is up to you!!)
- ~~~ Announcements continually made throughout the evening events will ensure that you and your classroom guests can "move on" to enjoy the activities that follow!)
- Dances and musical performances are highlighted by Cielo Students (via music and PE programs). Times will be specified.
- Professional ensembles, dancers, artists, may also be featured!
- Ethnic foods available in cafeteria; Art displays.
- Arts Festival 6:00-8:00pm on May 11th.
- ONE-HALF HOUR of your evening for the ARTS.
- This is a celebration of children's art and studies!! Let the students be the planners!

I AM HERE TO HELP AND INSTRUCT. I WILL MEET WITH NEW TEACHERS/AND ANYONE WHO HAS NEEDS. DROP A NOTE AT LEAST 5-7 DAYS AHEAD AS I WORK BETWEEN TWO SCHOOLS. THIS IS TO ENSURE I RECEIVE THE MESSAGE. CANDACE ~~~→ IS ASSISTING ME. SHE WILL ALSO BE YOUR CONTACT PERSON. DIRECT ANY MESSAGES TO MY BOX AND WE WILL ANSWER EVERY QUESTION, GIVE ASSISTANCE, FOR JUST ABOUT ANYTHING (MATERIALS, TIMES, IDEAS ETC...)...ALL YOU HAVE TO DO IS ASK!!

celebrate the Arts Laurie

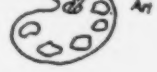
The Cultural Arts Festival, and studies leading to it, are a unique, exciting way in which to learn about the world's arts, cultures, varying values, and pluralistic makeup.

I would like to help in the ways of coordinating the events, giving you resources, ideas and information, and organizing this community extravaganza. I have heard from many schools, the D.O., and school board that our Cultural Arts Festival is spectacular.

In the next week, I will be giving you questionnaires about "cultural awareness." These are for my use so I can assess our school needs in this area. Please take time to answer them and begin thinking of CULTURES and ideas!

Thanks,

Laurie Sears



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Resources/Ideas © 1995. Laurie A. Sears & Renee Cates

1. Parents/community members/art museums - for speakers and presentations in class/for workshops/activities.
2. Travel agencies - posters, tickets, pictures, on countries.
3. Embassies/consulates (United Nations) - call for information on culture, country.
4. Art masterpiece volunteers - possible presentation on work(s) of art; cultural activity; craft; discussions.
5. Personal experiences - your travels: slides, cultural arts and artifacts; create ethnic craft or project; cook ethnic foods; your cultural heritage and customs; parents in your classroom: cook; read stories; create flags from children's heritage or United States flag; listen to ethnic music; compare music; costumes and ethnic dress...
6. Library/media center cultural materials to use in classrooms: videos; posters; visuals; books.
7. Art Specialist - books; cultural arts and activities; cultural cookbooks and idea books for children; workshop ideas; lessons; etc.
8. Social studies and community focuses - Cultural groups in our community and celebrations; foods; arts; discuss all heritages of children: Native American, European; Mexican; Korean; Chinese; Hispanic; Afro-American; Japanese; Filipino, etc.

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APPENDIX L

MULTICULTURAL AWARENESS DAY WORKSHOP INFORMATION

music languages Customs community world Arts legends Cultural Studies heritages cultures awareness appreciation respect diversity acceptance dances the creative arts presentations Poetry

What is Multi-Cultural Awareness Day?

ART

- A morning of "mini-workshops" (volunteers share activities that broaden children's' perspectives on geography, diversity, cultures, etc.)
- Beginning with school opening ceremony or program.
- Two "55 minute" mini-workshops. (Every class and space is taken for guests to present or share. Teachers are not required to present! Your assistance will be needed only to stay in your classes to help facilitate smoothness!
- Recesses and schedules will be planned ahead so you may plan.
- Children are assigned by computer to two cultural sessions (weeks before).
- You will receive all information in your boxes.
- I've designed a fun "passport" for the students! These are pre-delivered so children can carry them to sessions as if they "travel" to world cultures!
- Guides will be in hallways to help children find rooms.
- Children leave with passports. Session 1 is 8:25-9:20. Children return to your classes with passports, crafts, flags, or ??
- Recess is scheduled by specific grades to work into the day. Duty may be covered by those teachers who do not present. (Schedules will be given ahead of time.)
- Recess ends. (15 minutes)
- Session 2 begins at 10:10 and ends at 11:05.

Student return to regular classes:

- **Share "experiences," "travels," and "projects!"**
- **"Map" their travels; discuss adventures!**
- **Compare "arrival" and "departure" stamps on passports (assistants or presenters stamp these at workshop).**

- Lunch (Ethnic Foods Week in Cafeteria)
- Normal afternoon (or your agenda)
- Cultural Fair 6:00-8:00pm (Open classrooms will be scheduled)

MULTICULTURAL AWARENESS DAY

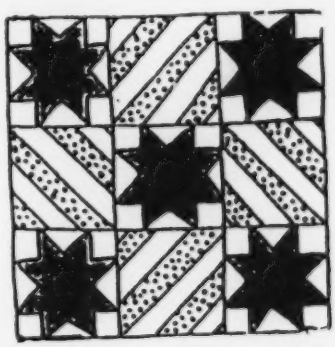
The Cultural Arts Committee would like to encourage your participation and support in a fun "celebration of cultures" on May 11th (Thursday). Children, staff and presenters could dress up in cultural costumes or wear cultural hats, pins, flags from other classroom studies, or personal heritage's. We are open for ideas concerning:

1. Opening Cultural Ceremony - All school participation involving small speech on cultural awareness, friendship, and the value of learning about others; discuss passports and tour guide concept. School singing: America the Beautiful or plus a additional song Video' 10 minute TV. opening by children or student council

2. Workshops - Two 55 minute workshops for children: Guest speakers, cooking, crafts/ arts, flag making, music, dances, parent presentation, etc. may be conducted.

Time Possibilities

8:25 - 9:20	1st session .
9:30 - 10:05	Recess/prepare for 2nd session (recess duty is covered by staff who are not involved in presenting workshops).
10:10 - 11:05	2nd session
11:10 - Lunch	Classroom discussions/sharing; mapping cultures visited.
Lunch	Cultural foods will be served in the cafeteria.
2:30	Closing ceremony; songs, etc.



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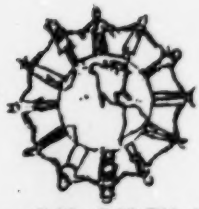
Arts and Crafts from Around the World

KYRENE DEL CIELO SCHOOL



Dear Past Presenters of Cielo's Cultural Art Fair;

Our annual Cultural Arts Festival will be held on May 11th from 6:00 - 8:00 PM. We are also having a "Multicultural Awareness Day" at our school again this year to help promote the awareness and appreciation of diverse heritages and cultures in our community. Because of the success of your cultural presentations, there was overwhelming support from the students, staff and art program.

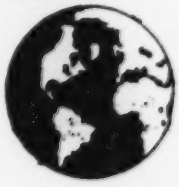
The Cultural Arts Committee would like to encourage your participation again in this fun "Celebration of Cultures." With you help, students will be able to attend two mini-sessions on different cultural themes, sample a variety of ethnic cuisine's in our school cafeteria for lunch, and then share their creative artworks that evening in the Cultural Arts Fair.

We are extending a request for your contribution again and would like to elicit your help to conduct two workshops/sessions on topics such as:

1. Arts or crafts from a different culture where children could make a simple project and learn its history.
2. Slide presentations and discussions on travel or heritages.
3. Cultural dances or games where a group could learn and participate.
4. Cultural cooking.
5. Cultural music, plays, theater, folklore, storytelling or puppetry.
6. Your ideas old or new!

No volunteer needs to be an expert or artist! We are interested in cultural experiences for the children that they can share with their classmates. Sessions most likely will be from 8:25 - 9:20 AM and 10:10 - 11:05 AM, with a 1/2 hour break in between.

If you would like to volunteer (or you would like to learn something to share with children), information can be provided to you on a variety of topics and crafts. Feel free to call and find out how you can share your **personal heritage** or **cultural experience** with our Cielo students. We would love to hear from you, so please call Laurie Sears at Cielo (between 12:00 - 12:45 Mondays and Tuesdays and 12:30 - 12:45 on Wednesdays) or Candace Jessup (Parent Volunteer). **Your session was so appreciated last year!** We hope that you can come and share again this year!



(Return) Workshops: Multicultural Awareness Day

- ☐ I would like to share a family heritage in some way.
- ☐ I would like to share a travelogue, game, music, etc.
- ☐ I would like to share a cultural project (already have idea).
- ☐ I would like to share a cultural project but need information.

On which topic would you like information? _____

Volunteer Name _____ Phone No. _____

Student(s) Name(s)

1. _____ Teacher: _____
2. _____ Teacher: _____

Thank you! We will be contacting you when we receive this slip!

Laurie Sears
Art Specialist
Kyrene School District

APPENDIX M

MULTICULTURAL AWARENESS DAY

PRESENTER PACKET INFORMATION

THINK: CULTURAL ARTS FESTIVAL

Announcing

MULTICULTURAL AWARENESS DAY
KYRENE DEL CIELO SCHOOL

Dear Workshop Presenters,

We are excited to have you share your expertise with our students on May 11th! Thank you for volunteering. If preparation for the workshop sessions has cost money, Trixi Hulse, our PTO President, would like you to submit your expense record to the front office with your name, address and phone number on it and she will send you a check to cover costs. We are encouraging guests to keep the total amount for two sessions under $10.00. If you need materials such as, scissors, rulers, construction paper, paint brushes, etc., please come to us with your list of needed supplies and we will assist you before you have to purchase materials. We will also need to know ahead of time if you need any audio/visual equipment such as a VCR. Please plan to check in at Cielo School's office at approximately 8:00 AM. May 11th. There will be a packet for you containing your name tag (You're the "Tour Guide!"), two lists of students attending your sessions, and room location. Sessions will be from 8:25 - 9:20 and 10:10 - 11:05 AM. with a 1/2 hour break in between. During the half-hour break, feel free to use our teacher lunchroom or student cafeteria.

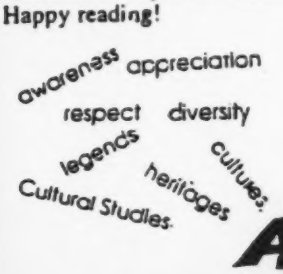
Children will be embarking on "travels" to different cultures and experiences. They will carry "passports" with them to your sessions. Please check to make sure all students are present. Have them write the session/country or culture they visited inside the passport. It would be fun if they could all have a "stamped" passport to show they "visited a unique place! We're hoping "stamps" will be available in the teacher's room where your workshop is scheduled, or feel free to bring your own. If you have any questions please call Laurie Sears at Cielo at (between 12:00 - 12:45 Mondays and Tuesdays or 12:30 - 12:45 on Wednesdays), or Candace Jessup (Parent Volunteer)

Thank you for your time and help in promoting the awareness and appreciation of heritage's and cultures in our community and world!

See you May 11th! And we hope you visit our Arts Festival and Cultural Fair that same evening from 6:00 - 8:00 PM!

Dear Workshop Presenters,

Thank you for volunteering your effort and time to expose our Cielo students to the many cultures of the world. Attached you will find some information that our Cielo staff has used to promote the awareness of, and appreciation for, cultures, heritages and diversity in our community and world. We have also enclosed a sample of what the passport will look like. We hope this information is helpful in explaining what our Multicultural Awareness Day is all about. If you have any questions just give us a call. Happy reading!



Thank you,

Laurie Sears

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Multicultural Awareness Day Workshops
12 May 1994

8:25 - 9:20 1st Session
10:05 - 11:00 2nd Session

Presenter	Topic	Room	Grade Level	Presenter	Child	Teacher
Christine Brandon	Mexico/Tortillas	Bryant	K-1	1	Matt	Bryant
Barb Jones	Greece	Barb's	K-1	2		yes
Richard Smith	SW Mountain Men	Schwab	K-1	3	Clay	Klassen
Maria Montenegro	Mexico	Letter	K-1	4	Nicky	
Mrs.Borzoro-Gravelli	Iran	Maloney	K-1	5	Elah	Maloney
Mora Turner	Greece	Richardson	K-1	6		yes
Bob Moore	Cultural Games	Cafe	K-1	7		yes
Pam Edgell	Europe	East Hall	K-1	8	student/yes	
Nancy Randolph	N. America	Smeltzer	K-1	9	Christine	Smeltzer
Shanaz Alaan	Bangledesh	Holly	K-1	10	yes	Holly
Cheryl Davet	United States	Library	K-1	11		yes
Kevin Mohatt	TaeKwando Demo	West Hall	K-1	12	yes	Wright
Rene Conti	Kachina	Thompson	K-1	13		yes
Bev Wright	Beg. Spanish	Wright	K-1	14		yes
Lyn Burns	Germany	Community	K-1	15	yes	

Presenter	Topic	Room	Grade Level	Presenter	Child	Teacher
Cindi Petera	Dream Catchers	Harris	2-3	1	Maryn	Conti
Maria Hattebaugh	Am Folk Art/Quilt	Manley	2-3	2		Artist
Doris Lovata	Mexico/Tortillas	Liegel	2-3	3	Melissa	Maloney
Pat Deibert	Japan	Justten	2-3	4	Michael	Carlsen
Heidi Perez	Guatemala	Carlsen	2-3	5	yes	
Patty O'Conner	Japan	N-E Hall	2-3	6	yes	aide
Dorothea Lane	Native American	Penman	2-3	7	Kirk	Henes
Jean Langston	Thailand	Langston	2-3	8		yes
Lynn Fox	World Papermaking	Brazeal	2-3	9	yes	
Joyce Bank	Native American	Resource	2-3	10	Daniel	Yocham
Ellen Shamah &	Israel				8:25-9:20	yes
Shahla Caroosaie	Afghanistan	Shamah	2-3	11	10-11 only	
Heidi SandKuehle	Japanese Callig.	Austin	2-3	12	Peter	Austin

Presenter	Topic	Room	Grade Level	Presenter	Child	Teacher
Mickie Park	Korean Arts/Cul.	Henes	4-5	1	Stephanie	Shamah
Mrs. Gannon	Egyptian Hieroglv.	Sawyer	4-5	2	Danny	Sawyer
Mrs. Ahlborn	Native American	Tygret	4-5	3	Frances	Tygret
Robert Myers	French Painting	Holman	4-5	4		yes
Laurie Sears	Italy	Turner	4-5	5		yes
Kay Umberson	Music of World	Music	4-5	6		yes
Ben Ridge	Africa Ghana	Klassen	4-5	7	yes	
Bonnie Yocham	Dios de Dios	Yocham	4-5	8		yes
Mrs. Gleason	African masks	Harper	4-5	9		
Ursula Greenhouse						
Richard SandKuehle	Indian Tribes	Conti	4-5	10	Peter/Mariah	Austin/Lester
Wendy Smith	S. Africa	Clubbs	4-5	11	Brittney	Clubbs

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Country or Culture Visited:

_____

Tour Guide Name:

_____

Enter	Departure

Official
Passport
for Multicultural
Awareness Day

United States of America

© 1995. Laurie A. Sears

Draw yourself here

Name: _____

Birthdate: _____

Cielo School
Arizona, U.S.A.
May 11, 1995

Classroom Teacher: _____

Student Signature: _____

Official
Passport
For Multicultural
Awareness Day

United States of America

APPENDIX N

LIBRARY/MEDIA CENTER CULTURAL RESOURCES

LIBRARY/MEDIA CENTER CULTURAL RESOURCES

Multicultural Resources
Multicultural Videos Europe Africa Asia Middle East South America Native America U.S. Quilts
Multicultural Books Ethnic Arts/Artifacts Africa China India Greece
Instructional Materials Objects and crafts World Cultures film Cultural Holidays Tribal Design Mexico Pre-Columbia Mexico Northwest Coast Eskimo Primitive Culture
Visuals Folk Arts Masks/Global Artifacts Native America I Native America II China Islamic Art India 3-D Sculpture
Literature/Art Greek Roman
Filmstrips and Folk Arts Guatemala Huichol Mexican
Artifacts African

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APPENDIX O

CULTURAL COMMUNICATIONS

KIDS' MULTICULTURAL ARTS CELEBRATION OF WORLD CULTURE

May 4, 1995

Dear Staff

Just wanted to let you have the information about the a.m. multicultural workshops on May 11th. My aim was to have the community share their heritage and culture with students in order that you would not have to extend yourself and do a workshop. It was a really great community response and so most Cielo Staff members are not responsible for teaching between 8:25 - 9:20 and 10:10 - 11:05 on May 11th. Those who indicated they wanted to teach have already been contacted. The attached lists have the guest speakers, topics, and the room in which they will present. Many are parents of someone in your class. You aren't required to actively participate while sessions are going on in your class. However, we would appreciate it if you could have available for the presenter either a world map that pulls down or a globe so they can show their students the location of the culture they are speaking about. If you don't have a globe or map please let Candace Jessup know by May 5th. It should be an enriching day for the children and when they return to their regular classes please have them share experiences, such as:

1. Locating culture/country on the map.
2. Show its distance or relationship to the U.S. and Arizona.
3. Have children discuss what they learned, where they visited.
4. Have children explain/share project, activity, song, or etc., that they have participated in.
5. Display, if you like, children's projects or class map locations for cultural night.
6. Have children show parents their "passports," map or projects at cultural night.

Student passports will be given to you soon. Children can draw their own picture on it, color it, label it, etc., and then bring them to the workshop sessions. You will need to have the children fill in the country/culture they will be visiting plus the room number so they will know where they will be traveling to. (K-1 will also need their presenters number so they will know who to line up behind when they meet the presenters outside.) The students will be officially stamped by their "Tour Guide" or presenter when they reach their destination. Could you please have available a stamp and stamp pad for your presenters use in case they don't bring one with them. Presenters will be notified of their room locations by May 8th.

Thank you for your participation in our Cultural Arts Festival.

Laurie

P.S. Candace Jessup my parent volunteer is working up the schedule, if you have any questions feel free to call her.

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May 11, 1995

Dear Presenters,

Here is your packet which should answer all of your questions regarding Cultural Arts day at Cielo. This packet contains your class lists for both sessions, a map of the school with presenter locations, and procedure information for you to follow. If you have any questions or concerns contact Ann or Terry in the front office and they will find Candace Jessup my parent volunteer to assist you.

Please read the following carefully:

In each classroom a world map or globe will be available for you to reference.

All K-1 grade presenters will meet their students outside of A Building. All K-1 grade teachers will take their homeroom class and line up the students behind the appropriate presenter and then they will lead the children to the classroom they will be visiting. All students will bring a passport with them. The passport will identify the culture or country to visit and have the presenters name. Please stamp his/her passport at the beginning and at the end of the session. Your host teacher has been asked to make a stamp and stamp pad available for your use. (Or you can use your own creative stamp if you like.)

Please take attendance at the beginning of both sessions and notify the office of any students who are absent.

The schedule will be as follows:

8:25 - 9:20	First session
9:25 - 9:45	Recess - K (am & pm), 2nd & 4th grades
9:45 - 10:05	Recess - 1st, 3rd & 5th
10:10 - 11:05	Second session

* Teachers who are presenting take a break while your students are on recess.
* Volunteer presenters you have from 9:25 - 10:05 for a break. You may use the teachers lunchroom to grab a snack or drink if you like.

Finally, all students in your first session will go to the next consecutive number session for their second session. For example, if you are presenter number 6, the first session class will go to presenter number 7 for their second session. (See session one attendance sheet.) K-1 grade presenters will again meet their second session classes outside of A Building and lead the students in.

The Cultural Arts committee would like to thank you for volunteering your precious time and hope you enjoy your morning with our Cielo students. Don't forget to return your presenter packet and expense log with receipts to the front office so we can reimburse you if necessary.

Thank you.

Laurie Sears, Art Specialist and
Candace Jessup, Parent Volunteer

May 8, 1995

To: All Cielo Staff
From: Cultural Arts Committee
Re: Cultural Arts Day, Thurs. May 11, 1995

As our students prepare to embark on their cultural travels, there are a few details we need to go over with you before the big day. Please read the following carefully. Attached you will find your class list with all your students assigned to a presenter for the first session, and a map of the school with all the presenters locations identified. For the second session, all students (unless indicated) will go to the next consecutive number presenter.

Please be aware that if you have a presenter in your class, legally you need to remain in your room with them.

Schedule	
8:25-9:20	First session all grades
9:25-9:45	Break for grades K (am & pm), 2nd & 4th. (1st,3rd & 5th discuss first session)
9:45-10:05	Break for grades 1st, 3rd & 5th. (K, 2nd & 4th discuss first session)
10:10-11:05	Second session - all grades
* All teachers not presenting are asked to cover the break for their grade level. Please have one person from your grade level designated for this duty. Mr. Moore and Ms. Latimer will be on duty the entire time.	

There is some preparation needed from you before the big day:

1. Please see to it that the students passports are correctly filled out before Thursday. The session number and presenters' names should be written in clearly on the last two pages. Students will be using their passports to get to their presentations. Presenters will stamp each student passport when they arrive and when they depart from the session.

2. Hang on your classroom door the provided sign with the culture/country and the name of the presenter on it.

3. We have told presenters that the host teachers will have available to them:
   A world map or globe
   A stamp and stamp pad, so the presenters can stamp the students' passports when they arrive and depart their session.

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APPENDIX P

CULTURAL ARTS FESTIVAL FLIERS

Announcing
the

1995 Cultural Fair
and
Arts Festival

Time: 6:00–8:00pm
When: Thursday, May11th
Where: Cielo School–Classrooms, Cafeteria, Hallways, and Media Center

SPECIAL HIGHLIGHTS AND EVENTS:

Art Masterpiece Books Available to Purchase

* Art Masterpiece Program Display
* Art Displays
* Cultural Foods
* Cultural Dancing (by our students)
* Open Classrooms

A SPECIAL PERFORMANCE WILL BE GIVEN BY:
Double Play - A UNIQUE CHAMBER ENSEMBLE!!
6:00 - 7:00pm Media Center

Special Cultural Performances by CIELO STUDENTS in the Music Room!!

Cultural Cuisine! (cafeteria)
Come Sample: "Falafel" from France
"Cannoli" from Italy
ICE CREAM from the USA!!

Prizes for highest class attendance....

© 1995. Laurie A. Sears & Rania Conti

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Cielo Firebirds Announce

1994 Cultural Fair and Arts Festival

Time: 6:00-8:00 p.m.
When: Thursday, May 12th
Where: Cielo School-Classrooms, Cafeteria, Hallways, and Media Center

Special Highlights and Events:

*Multicultural Dances in the Kyrene del Cielo Multipurpose Room

6:00 Kindergarten AM My Head and Shoulders, Zulu
6:15 Kindergarten PM Kee-Chee, Zaire
6:30 Grade 5 Troika, Russia
6:45 Grade 4 *Leigel*, Erev Shel Shoshanim, Israel
7:00 Grade 1 *Smeltzer, Richardson, Maloney* , Go Go, Kenya
7:07 Grade 1, *Holly, Letter*, Obwisana, Ghana
7:15 Grade 1 Instrument Demonstraation
7:20 Grade 3 Jambo, South Africa

*Open Classrooms
K-3.....6:30-7:00
4-5.....7:15-7:45

A Special Performance will be given by:

Double Play -- A Unique Chamber Ensemble!!
6:00-7:00 p.m. Media Center

Prizes for highest class attendance--JOIN US!!!

© 1995. Laurie A. Sears

A Special Invitation

to join our

Firebird Artist's Celebration

Arts and Crafts Around the World

from

6:00–8:00 P.M.

Cielo School

Thursday, May 11th

Cielo School's
1995
Cultural Arts Fair
and
Arts Festival

Open ciassrooms

Dance performances

Cafeteria and Art Room displays

Gifted mural

Cultural food booths

Art Masterpiece program

Join us for an evening of family fun

APPENDIX Q

SCHOOL SCHEDULE FOR ART MUSEUM SPEAKERS

PHOENIX ART MUSEUM
CULTURAL ARTS SPEAKERS/DOCENTS REQUESTS

Please fill out your request for a special speaker from the Phoenix Art Museum if you desire one. Turn in to L. Sears' box in January! Thanks!

Each teacher and class fill out separately.

Month	Day (Specific)	Time (Specific)	Alternative Month	Alternative Day	Alter. Time (Specific)	Country/Arts or Focus of Talk	Room #	Grade Level	Teacher (each separate)	# of Students	Home Phone #

Note: Usual speaker time allocations for grade levels are (30-60 min. per talk):

K - 30 min. 3 - 45-50 min.
1, 2 - 35-40 min. 4, 5 - 50-55 min.

Special Requests? _____

_____

Can I be of any assistance to you or your grade level as far as ideas, visuals, information, etc.? Please let me know! Fill out and return:

_____

APPENDIX R

CRITERIA FOR EVALUATION OF

MULTICULTURAL ARTS CURRICULA

CRITERIA FOR EVALUATION OF MULTICULTURAL ARTS CURRICULA

- The art curriculum rationale reflects sensitivity to and celebration of differences and similarities; content and learning activities respect and affirm diverse students, people, groups. Stereotypical art forms are placed in cultural perspectives and contextual environments.

- Diversity permeates the core of the curriculum components' lessons, processes, contents, and activities.

- The cultural contents include contextual information, and function in the understanding of the subject matter.

- The instructional content used, provides for development of cognitive skills, creative expression, and a sound historical background; individual success is built in.

- Students from different ethnic and cultural backgrounds find the art lessons meaningful and challenging; higher order thinking skills are encouraged.

- A wide variety of culturally different examples, art forms, scenarios, styles, and anecdotes are used to illustrate major intellectual concepts and principles within contexts of cultures.

- The culturally diverse contents, examples, and experiences which are included, are comparable in kind, significance, magnitude, and function to those selected from mainstream culture.

- The methods for teaching and the students' learning activities are responsive to diverse learning styles; differentiation is provided for.

- The assessment or evaluation techniques allow various ways for students to demonstrate achievement. Evaluation instruments are sensitive to ethnic and cultural diversity in all areas.

APPENDIX S

MULTICULTURAL AWARENESS DAY

(STUDENT RESPONSE FORM)

MULTICULTURAL AWARENESS DAY (STUDENT RESPONSE FORM)

1. What cultures or countries did you "visit?"

2. What were some of the interesting things you learned about the country, the people, the arts?

3. Explain one thing you were not aware of about each culture/country?

4. Describe your workshops or sessions and one activity you did in each session.

5. Would you like to see a similar event like Multicultural Awareness Day next year? Why or why not?

6. Did you enjoy celebrating and sharing the "arts" and "heritages" of people?

7. What do you feel that studying about people and their arts helped you to learn?

APPENDIX T

IN-SERVICE EVALUATION FORM

IN-SERVICE EVALUATION FORM

Name of participant (optional) _____

Please identify an idea, concept or activity you learned which was important to you?

Explain one way you will use this information for, or with, your students?

Did you learn enough from the workshops to enable you to use this in your classroom? If not, please give suggestions on other things that might be useful.

Did you have enough time to explore or create with the students using information from the sessions? Suggestions?

Do you feel you have gained information or knowledge that will help you to deliver a more in-depth art or cultural lesson containing parts of art history, art criticism, aesthetics, and studio art/production?

Would you like further follow-up the last this in-service session? If so, how would you like it to take place? (ex: one-on-one, questions as needed, formal session, etc.)

Are the handouts helpful and/or easy to use? Suggestions?

Did you try any of the ideas from the workshops in your classroom?

Please feel free to offer any other comments about the in-service. Thank you.

APPENDIX U

SUGGESTIONS FOR IGNITING INTEREST

(CULTURAL AWARENESS THROUGH THE ART PROGRAM)

SUGGESTIONS FOR IGNITING INTEREST
(CULTURAL AWARENESS THROUGH THE ART PROGRAM)

1. Compare and describe how objects with similar uses are made differently by people in different cultures. Articulate on cultural and contextual meaning. Encourage the development of critical analysis skills.

2. Analyze roles of artists in different societies to see how cultural values place emphasis (nonemphasis) on the artist; learn how art communicates what is important for different cultures.

3. Observe art forms and objects and note unique cultural meaning. Observe similar objects in our society and identify meanings.

4. Encourage exploration by students: listen to students' views on other cultures by sharing reports on culture's values, social systems and art forms.

5. Study other cultural art forms such as music, dance and storytelling, literature, folk art, legends, customs, etc. Become familiar with artists in all cultures.

6. Compare in detail: line, color, texture, shape, and forms found in designs and symbols from other cultures.

7. Study prints, sculptures, murals, paintings, artifacts, folk arts, symbols, designs and costumes from different cultures and countries; compare, discuss, identify differences. Recognize various roles communicated by the costumes of the people in different societies.

8. Compare architecture of modern and ancient cities.

9. Invite artists from many different cultures to share with students; take part in learning how to create art forms such as weaving, basketmaking, pottery, etc., indigenous to the artists' people or native land.

10. Include studies such as:
    a. Native American art, past and present
    b. Folk art of America, modern art
    c. Archaeology/art history
    d. Art forms and artifacts

11. Avoid stereotypical characterizations.